WAMH Records

Educational material on broadcasting c.1979

Box 2 Folder 4

EVOLUTION OF BROADCASTING

Radio communications was born of many minds and developments. In the 1860's Maxwell predicted the existence of radio waves. Hertz later demonstrated that rapid variations of electric current can be projected into space in the form of waves similar to those of light and heat. In 1895, Marconi transmitted radio signals for a short distance and, just at the turn of the century, conducted successful transatlantic tests.

The first practical application of radio was for ship-to-ship and ship-to-shore telegraphic communication. Marine disaster early demonstrated the speed and effectiveness of radiotelegraphy for safe guarding life and property at sea.

This new communication medium was first known as "wireless". American use of the term "radio" is traced to about 1912, when the Navy, feeling that "wireless" was too inclusive, adopted the word "radiotelegraph". Though the British still cling to the older term, "radio" continues to be the American designation except in referring to television. The word "broadcasting" stems from early U.S. naval reference to "broadcast" of orders to the fleet.

The first voice broadcast is a subject for debates. Claims to that distinction range from "Hello, Rainey," said to have been sent by Stubblefield to a partner in a demonstration near Murray, KY, in 1892, to an impromptu program from Brant Rock, MA, by Fessenden in 1906, which was picked up by nearby ships.

There were other early experimental audio transmissions, such as De Forest putting the singer Caruso on the air in 1910 and transatlantic voice tests by the Navy station at Arlington, VA, in 1915, but it was not until after World War I that regular broadcasting began. The "first" broadcasting station is like-wise a matter of conflicting claims. This is due largely to the fact that some pioneer AM broadcast stations developed from experimental operations. Although KDKA Pittsburgh did not receive a regular broadcasting license until November 7, 1921, it furnished programs experimentally prior to that date. Records of the Department of Commerce, which then supervised radio, indicate that the first station issued a regular broadcasting license was WBZ Springfield, MA, on September 15, 1921.

There was experimental network operation over telephone lines as early as 1922. In that year WJZ now New York, and WGY Schenectady, broadcast the World Series. Early in 1923 WEAF New York and WNAC Boston picked up a football game from Chicago. Later that same year WEAF and WGY were connected with KDKA Pittsburgh, and KYW Chicago, to carry talks made at a dinner in New York. President Coolidge's message to Congress was broadcast by six stations in 1923. In 1926 the National Broadcasting Co. started the first regular network with 24 stations. It first went coast-to-coast in 1927, and broadcast a football game. In the latter year, the Columbia Broadcasting System was organized. The first round-the-world broadcast was made from Schenectady in 1930.

FM (frequency modulation) and TV broadcast emerged from their experimental stage just before U.S. entry into World War II. Wartime restrictions retarded normal expansion of radio facilities but that emergency produced new techniques and apparatus which, with subsequent developments, have invaluable present-day application. International TV and radio program relay is now furthered by communication satellites.

AM BROADCAST

Amplitude modulation (AM) is the oldest system of program transmission. Besides being used in the standard broadcast band. It is also employed in most long distance shortwave broadcasts as well as for the visual part of TV programs.

The 535 to 1605 kilohertz portion of the radio spectrum is now used for AM broadcast. This pioneer service started operation on these lower frequencies and, as a result, has continued to occupy the band in which it was developed.

The AM broadcast band consists of 107 channels, each 10 kilohertz wide. Individual stations are assigned frequencies in the center of each channel, such as 540 kilohertz, 550 kilohertz, etc.

AM broadcast stations use power of from 250 watts to 50 kilowatts (50,000 watts). The latter is the present maximum power prescribed by the commission for this service.

CLASSES OF AM STATIONS

There are four major classes of AM stations.

A Class I station operates on a "clear" channel and employs 10,000, 25,000, or 50,000 watts power to serve remote rural areas as well as a large center of population.

A Class II station is a secondary station which operates on a clear channel with a power of 250, 500, 1,000, 5,000, 10,000, 25,000, or 50,000 watts. It serves a population center and an adjacent rural area, and is operated so as to not interfere with the extensive services rendered by major clear channel stations.

A Class III station, which shares a "regional" channel with serveral similar stations, uses power of 500, 1,000, or 5,000 watts and serves a center of population and an ajacent rural area.

A Class IV station operates on a "local" channel (shared by many similar stations elsewhere) and employs a minimum of 250 watts.

"Clear channels" are set apart by international agreement for the operation of maximum-power AM stations to serve remote rural areas at night. People living outside populous communities depend largely upon the strong skywave signals of distant clear channel stations which are protected against nighttime interference.

An AM broadcast station transmits two types of signals, a ground-wave and a skywave signal. Since the former is more reliable, the service provided by skywave signals is considered secondary. Skywave service varies in effectiveness with changes in such factors as time of day, weather, latitude, and atmospheric noise. It is chiefly effective at night, when it can provide a useful service to a much larger area than can be reached by groundwave signals.

Almost half of all AM stations are licensed to operate daytime only (sunrise to sunset).

Growing congestion in the AM band caused the commission in 1964 to curb overlap of service by new AM stations. The object is to use the now limited assignment potential to bring AM service to communities and areas still lacking it. Also, steps were taken to limit dual service by mutually owned AM and FM stations in large cities, looking toward future divorcement of such combination programming. (In July 1968 the commission imposed another freeze on AM applications and announced it was considered tightening up still further its AM allocation rules.)

FM BROADCAST

FM (frequency modulation) broadcast has several advantages over the older AM (amplitude modulation) method. FM has higher fidelity characteristics and is more free of static, fading and background overlapping of other station programs.

FM's greater tonal range capability is due primarily to the fact that it uses a wider channel than that employed for AM Broadcast. Then, too, FM occupies a higher portion of the radio spectrum where there is less static and other noise than at lower frequencies. FM receivers have the particular ability to suppress weaker stations and other interference.

Since the frequencies on which FM operates do not ordinarily reflect back to earth from ionospheric layers (skywaves), it is possible for many scattered FM stations to use the same frequency without interfering with one another.

FM HISTORY

The principle of frequency modulation has long been known but its advantages for broadcasting were not realized until shortly before World War II. Largely as a result of interest evoked by extensive FM development work by Edwin H. Armstrong in the 1930's, the commission authorized increased FM experimentation and in 1940, after extensive public hearings, provided for commercial FM operation to start January 1, 1941. It set apart 35 channels for commercial FM and 5 channels for non-commercial educational FM use.

There was no "First" individual commercial FM grant because, on October 31, 1940 the commission granted construction permits to 15 such stations simultaneously. By the end of 1940 the number of authorizations had increased to 25. The first commercial FM station licesed by the commission was WSM-FM Nashville (May 29, 1941), which operated until 1951.

Though all radio construction was frozen by World War II, more than 40 prewar FM stations continued to serve some 400,000 receivers.

FM stations were initially assigned call letters with added numerals, but in 1943 the present letter system was adopted. There is optional use of the suffix "FM" to distinguish FM stations from AM stations under joint operation.

Because of skywave interference experienced on the then FM band of 42-50 megahertz, the commission in 1945, after public hearing, moved FM to its present higher and less vulnerable position in the radio spectrum 88 to 108 megahertz and at the same time increased the number of channels to 100. This provided 80 channels for commercial FM and 20 channels for non-commercial educational broadcast.

KFJC PROFILE

KFJC operates at 89.7 megahertz with a power of 108 watts vertical, and 108 watts horizontal. It is a noncommercial, educational FM station licensed by the Federal Communications Commission to the Board of Trustees of Foothill College. The station is licensed to operate full time. The license is subject for renewal every three years.

The personnel operating KFJC are required to hold a Third Class Radiotelephone Operator's Permit. The permit must be posted in master control.

The KFJC studios are located on the Foothill College campus; the transmitter is located on Black Mountain in Palo Alto, 9 miles Southwest of the college. The transmitter is operated by remote control from the studios.

KFJC is governed by the Mass Communications Board of Foothill College which approves the Policy Guide and appointment of the station manager. The station is operated by a student staff with the advice and consent of the faculty advisor.

The radio station serves as a laboratory for Broadcasting 98 -- a course that can be repeated six times for academic credit. On-the-air assignments are made by the student management staff with the guidance of the instructor of the course.

KFJC is financed through the joint efforts of the Associated Students of Foothill College, and the Dead Air Club. Some financing comes from the Language Arts division.

Commercial announcements are not permitted on KFJC, but contributions can be acknowledged on the air. The organization making a donation through the Underwriting program may be identified by name and city only. No endorsement of the product may be given.

The management staff consists of Station Manager, Program Director, News Director, Music Director, Production/Public Affairs Director, Business Manager, and Chief Engineer. Appointments are made by the Station Manager with the advice and consent of the faculty advisor.

SUMMARY OF JOB DESCRIPTIONS

The following descriptions are offered as broad parameters of the KFJC departments. All member of the deparments should be familiar with the basic functions;

the department heads will coordinate the activities and keep necessary records.

NEWS

Purpose: To write and produce newscasts. To conduct interviews, live and on tape. To extract portions of the interviews to be used as actualities in newscasts. To report the news on the air.

Required Skills: (1) To be able to type (2) Be familiar with basic journalism concepts - to be able to write a lead in broadcast style (who, what, when, where) (3) Be able to recognize news for its significance, and human interest value. (4) To be able to read copy accurately and with good vocal inflection.

PUBLIC AFFAIRS

Purpose: To produce public affairs programs that are informative and maintain interest. Differs from news in style and purpose. Public Affairs need not be restricted to current events -- Almost any subject can be used if informative and treated with good taste.

Required Skills: (1) To be able to operate equipment -- dub onto cart and reel-to-reel tape. Be able to splice tape, etc. (2) To be able to write copy (3) To be able to read with good vocal inflection (4) To be able to conduct interviews and extemporize on a variety of topics.

PRODUCTION

Purpose: To prepare spot announcements - PSA's and Station Continuity. To collect and select agency copy; to acquire information from other sources and write copy. To produce production spots on tape and cart.

Required Skills: (1) To understand the nature of public service announcements (2) To be able to distinguish PSA's from Free Speech Messages and Station Continuity. To understand need for disclaimers. To have awareness of community services (3) To be able to operate equipment, dub onto cart, etc.

BUSINESS

Purpose: To acquire funds for KFJC. To coordinate the underwriting program. To contact individuals and corporations who may be willing to contribute to to the support of KFJC. To obtain contracts, to keep accurate records of the money received and the number of underwriting announcements due a client. To communicate the information to the station manager, program director and traffic director.

Required Skills: (1) To be familiar with section 73.503 of FCC Rules and Regulations pertaining to acknowledgements of donations (2) To be familiar with the underwriting policies of KFJC. To understand the KFJC rate card (3) To be familiar with the public file and how to keep records (4) To be able to represent KFJC in a responsible and respectible way.

TRAFFIC

Purpose: To execute the plans of the programming department. To see that all programs, (regular shows, newcasts, public affairs, and special programs, etc.)

are logged with a scheduled time, and that tapes, carts, and copy are properly placed in master control. To go over logs and see that they have been filled out properly.

Required Skills: (1) To be familiar with FCC Rules and Regulations pertaining to logs (2) To be able to type (3) To be in communication with the programming and business departments (4) To be able to file logs and keep them in chronological sequence for the required two year period.

MUSIC

Purpose: To acquire records for KFJC. To maintain contact with record distributors. To establish and maintain filing system so that records can be found and retreived. To assist the program director in establishing the music policy of the station.

Required Skills: (1) Knowledge of music. Ability to type and write letters. Willingness to do clerical work for the department -- putting labels on envelopes, etc.

ENGINEERING

Purpose: To service and maintain the studio equipment. (Transmitter will be taken care of by chief engineer) Do the work necessary to keep the equipment operating (wiring, cleaning, replacing parts, etc.) To keep records of what has been done and what needs to be done.

Required Skills: Practical experience in working on audio equipment. First Class Radiotelephone Operator's License required for RF work.

ANNOUNCER

An on-the-air personality. Sometimes called "staff announcers". The term is usally used to refer to high paid network personnel rather than to the rank-and-file radio personalitites or disc jockeys.

COMBO OPERATOR

This term means "combination announcer and engineer". A large percentage of the voices we hear on the air are "combo" operators. The job requires an FCC liscense, ability to operate equipment, and also announcing skills.

NEWSCASTER

This job requires a good voice, knowledge and awareness of current events, writing skills, and ability to type. The newscaster must also be able to conduct interviews and know the mechanics of getting the interviewee's voice on the air.

SALESPERSON

This job is the one that is most lucrative. The salesperson usually works on a commission basis and makes good money once he/she gets several long running accounts. The job involves getting new accounts and services the existing ones.

COPYWRITER

"Copy" pertains to the printed material that is read on the air. The copy could consist of news, commercials, or public service announcements. A copy writer might be under the news department or under the sales department.

TRAFFIC DIRECTOR

This is the person who schedules into the daily log, all of the programs and announcements that are to be heard on the air.

ENGINEER

This position requires an FCC license and the ability to do maintenance work on radio equipment.

GENERAL QUALIFICATIONS

Develop a broad general background in a variety of areas, particularly in music, public speaking, voice and diction, oral interpretative reading, journalism, and sales.

THE DEVELOPMENT OF RADIO BROADCASTING

PROGRAM CONTENT

The government has never wanted to impose censorship upon broadcasting. The radio Act of 1927 established that First Amendment protection of free speech was extended to broadcasting. But there are, of course, certain necessary limitations. One of the most difficult to interpret is the ruling on obscenity. A Supreme Court decision in 1978 declared that the FCC does have the right to impose fines upon stations that broadcast obscene or indecent material.

THE RADIO CODE

In 1937 the broadcasting industry set up its own regulatory agency... The National Association of Broadcasters. The NAB provided broadcasting stations with a code that they could use as a guideline. The code acknowledged that revisions would have to be made periodically to account for changing social standards and mores.

RULES AND REGULATIONS

THE COMMUNICATIONS ACT OF 1934

Broadcasters use a public commodity... the airwaves. For this reason there must be certain restrictions placed upon broadcasting stations and the persons who operate them.

THE FEDERAL COMMUNICATIONS COMMISSION

The Communications Act of 1934 established the FCC. It is a seven person

board appointed by the President. The Board has the power to establish Rules and Regulations and to see that they are enforced. The FCC can issue fines for infractions, or even withhold a station's license.

The FCC requires that stations keep certain records of their operation. This is called the "public file" and can be inspected by the FCC at any time. The file must contain: (1) The original application for the station license (2) Applications for license renewals (3) Applications for construction permits to modify facilities (4) Proof of performance. Verification that the station has been operating according to the technical specifications of the license. (5) All correspondence with the FCC (6) Correspondence with the public that pertains to fullfilling programming responsibilities (7) Program logs for the past two years. (8) Maintenance of logs. A record of adjustments and modification made on transmitting equipment.

The FCC can find out about infractions by visiting the station, monitoring it with electronic equipment, or responding to complaints made by listeners.

FREEDOM OF EXPRESSION

Section 365 of the Communications Act specifies that the Act shall in no way be construed to give the Commission the power of censorship. Stations that wish to defend themselves against charges made by the FCC may use this section in their defense. This does not mean, however, that legitimate restrictions can not be imposed upon broadcasters. Some are in the criminal code as well as in Rules and Regulations.

Broadcasting Lottery Information. Stations may not conduct lotteries or broadcast information about them (except as in news reports). The penalty is a fine of $1,000 or one year imprisonment. Recently an exception was made to this law to permit state sponsored lotteries to be broadcast. This is permitted only if the procedes of the lottery are used by the state for the public welfare.

Fraud by Wire, Radio, or Television. Broadcasters are also forbidden to participate in any activity that might be considered fraudulent. To do so could result in a $1,000 fine or five years in prison.

Broadcasting Obscene Language. This is a difficult statute to interpret. But if a court finds someone guilty of this, the fine can be $10,000 or two years in prison.

When a charge is made against a licensed station or individual, a response must be made within ten days. The FCC must specify what section of Rules and Regulations has been violated. The charge is called a "citation" and carries the force of law. The station or individual has several choices: They can acknowledge the infraction, explain how it happened and what measures will be taken to see that it does not happen again. For minor infractions, this is usually all that is necessary. If a fine is imposed, the station or individual may choose to pay it. The other alternative is to deny the legitimacy of the charge and take the matter to court.

SECTION 315

This is one of the most frequently discussed sections of the Communications Act. It states that broadcasters must give equal time to candidates for office if it

gives time to any. If time is sold to one candidate, it must be sold at the same rate to the others.

The Fairness Doctrine. This is a part of section 315 that deals with controversial issues. It requires that equal time be given to all sides of controversial issues. The doctrine has been interpreted a number of times by the FCC and there is still considerable uncertainty as to its implimentation.

THE STATION LICENSE

THE COMMERCIAL STATION LICENSE

A broadcasting license is different from others that may be issued by the FCC. Licenses for CB (citizens band) or short wave transmission are for point-to-point communication. A broadcasting license is for the purpose of transmitting programs to a broad general audience. If you receive a commercial license, you are permitted to sell time to advertisers.

Making the Application. The first step in applying for either a commercial or noncommercial license is to file for a construction permit. If approved by the FCC, the permit would mean that you could begin construction on your transmitter. You would have to demonstrate that the frequency upon which you plan to broadcast is available in your area. That is, your transmission must not interfere with any other existing station. To get the construction permit, you would have to conduct an engineering study that includes measurements with electronic instruments.

To get a license, you would have to reveal your financial resources so that the FCC would know you are prepared to maintain a station; you would have to meet legal requirements, such as being a citizen of the U.S.; you would have to say what kind of programming you intend and what means you have used to determine the public interest.

Assertainment of Community Needs. It is not easy to determine the public interest. But the FCC requires that you file an Assertainment Report to show what methods you have used. Broadcasters are expected to talk to committee leaders to assertain the public needs.

Commercial Announcements. If you receive a commercial license, you will be permitted to sell air time. But the FCC make certain stipulations. All announcements must be included in the program log.

THE NONCOMMERCIAL STATION LICENSE

Requirements for obtaining a noncommercial station license are virtually the same as they are for the commercial license. The requirements can be found in detail in section 392 of the Communications Act. The FCC will not issue a license to a student organization. College stations must be licensed to the Board of Trustees.

Twenty channels on the FM dial are made available for noncommercial stations. They range from 88.1 megahertz to 91.9 megahertz. Commercial stations may obtain one of these frequencies, but noncommercial applicants will be given first choice.

PUBLIC SERVICE ANNOUNCEMENTS

All stations are required to devote a certain amount of their air time to public service announcements. These are announcements that promote programs, activities or services of federal, state, or local governments, or programs and activities of non-profit organizations.

RENEWING A STATION LICENSE

All stations, commercial and non commercial, must renew their licenses every three years. The FCC chooses a composite week of seven days during the license period; the station must submit its program logs for those days. On this basis, the FCC will determine if the station has been living up to its intent to perform a public service. For a noncommercial station the form looks like this:

State for a full week, the amount of time devoted to the following types of programs.

TYPE OF PROGRAM	HOURS	PERCENTAGE
1. Instructional	_____	_____
2. General Educational	_____	_____
3. Performing Arts	_____	_____
4. Public Affairs	_____	_____
5. Light Entertainment	_____	_____
6. Other	_____	_____
Total	_____	100%

The FCC does not specify how much time should be spent on each type, but broadcasters are generally expected to program something other than just light entertainment. The program types are defined on another sheet of directions prepared by the FCC.

THE OPERATOR'S PERMIT

THE NEED FOR A PERMIT

An operating license or permit is needed by the individual who takes responsibility for operating the equipment that results in the transmission of sound. The permit that is required for low powered non-directional broadcasting stations is a Third Class Radiotelephone Operator's Permit.

To obtain this permit, it is necessary to pass a series of tests called "elements". You must pass element 1 and 2 to obtain the permit.

PREPARATION

To prepare for the tests, obtain a copy of the manual compiled by the Federal Communications Commission called Broadcast Operator Handbook prepared by the staff of the Field Operations Bureau. It is available throught the Government Book Store, located at 450 Golden Gate Avenue in San Francisco. The cost is $2.60.

TESTING LOCATION

When you have studied the material and are ready to take the test, you can go to the following location:

Office of the Federal Communications Commission
Custom House,
555 Battery Street, San Francisco

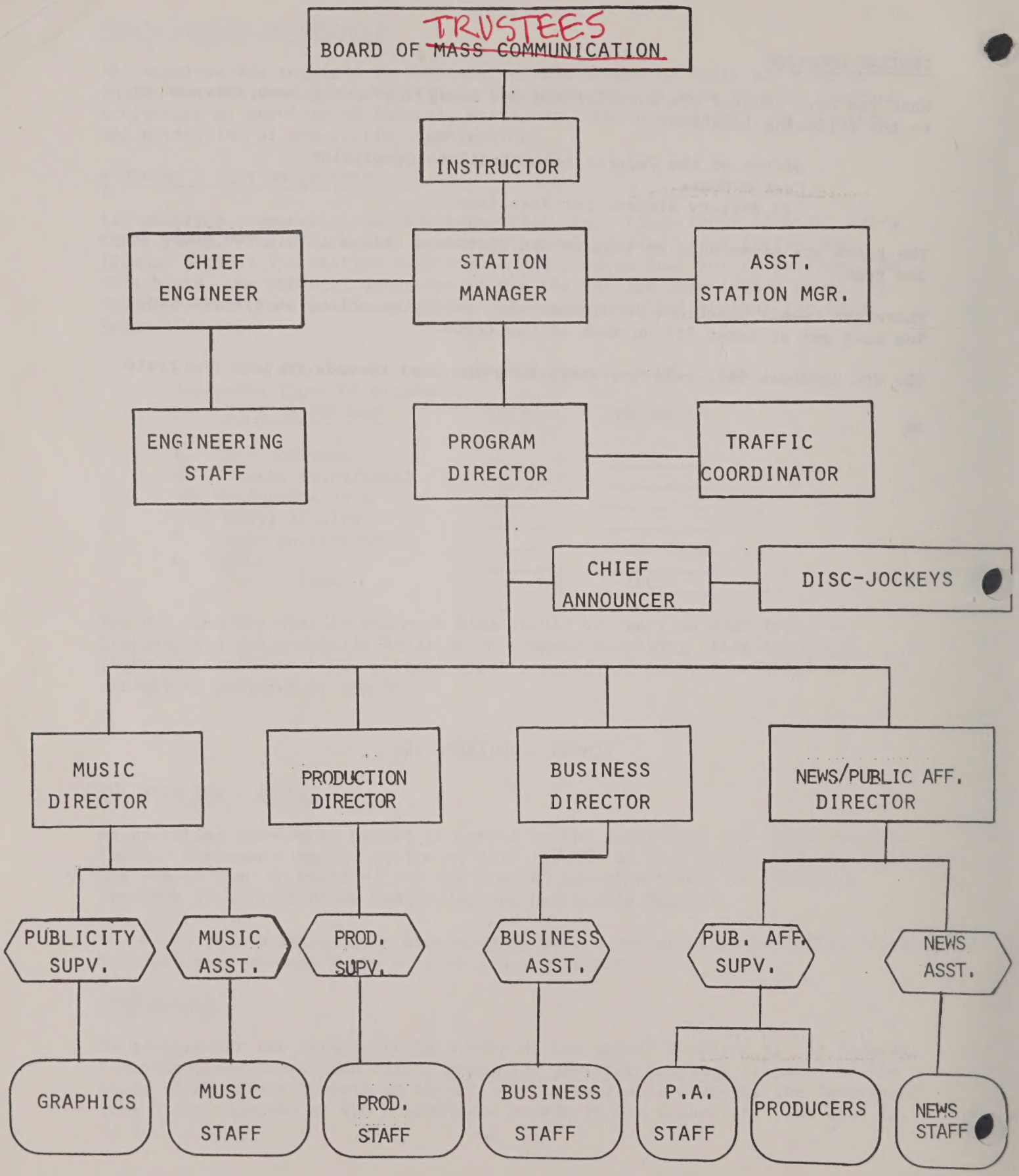
The tests are given only on Tuesday and Thursday. Allow a full two hours for the test.

There are twenty questions on element one; twenty questions on element two. You must get at least 75% on each of the tests.

The FCC Handbook will tell you everything you need to know to pass the tests.

mg

KFJC CHAIN OF COMMAND



8. Staff members who wish to bring business before management must make an appointment with the station manager.

PROGRAMMING THE STATION

RADIO PROGRAMMING FORMATS

In contemporary radio the programming structure is called the format or the sound. Stations generally try to maintain consistancy so that listeners will know what to expect.

THE PROGRAM DIRECTOR

This is the person responsible for the programming of the station. He/she schedules the programs, determines the type(s) of music, and hires and fires personnel. The P.D. sets the format for the station and determines the amount of flexibility a combo operator has in selecting music. The format may be "tight" or "loose". The P.D. is the one held responsible if ratings drop (at a commercial station).

NETWORK PROGRAMMING

A local station may be an "affiliate" of a network. That is it may be contracted to carry certain network programs. The network does not broadcast; only the local station does that. The network feeds programs to the local station by means of a telephone line. The major networks are NBC, CBS, ABC, Mutual, PBS, etc. Most network programs fed to commercial radio stations are news and sports.

THE INDEPENDENT STATION

A station not affiliated with a network is called an "independent". It produces programs through its own facilities. Most independent stations have music formats, but others are all-news or all-talk.

Choices in programming depend on a number of factors: The size of the market, the competition (what the other stations are doing), regional tastes, the resources of the station, and the mode of transmission (AM or FM).

AM & FM TRANSMISSION

Since FM produces a better quality sound than AM (due to the way the signal is modulated, and the frequency), FM tends to focus primarily upon music. Most talk stations are AM. FM waves travel only in a straight line; therefore coverage is limited. AM is received more effectively in automobiles and consequently is listened to more than FM during commute hours (drive times). Times of heavy listening is called "prime time". Stations charge more for spot announcements during prime time.

THE TARGET AUDIENCE

This is the audience that a station attempts to reach.

TYPES OF MUSIC

Music can be classified in a number of different ways. The types generally recognized by radio broadcasters are as follows:
Top 40 = current popular hits

Easy listening = light concert or popular music
M-O-R = middle of the road (mild rock beat with some vocals)
A-O-R = album orientated rock
Progressive = able to drift away from standards, usually an emphasis on the latest releases
C-W = country-western
Folk = tradional music. Also ethnic
Classical = serious music of significant composers
Jazz = contemporary music, often free form and improvised

THE MUSIC DIRECTOR

The music director may have the responsibility of selecting the music that is played on the station. He/she often assists the program director in establishing the music format. Music director also acquires records from distributors, and sets up a filing system.

PROGRAMMING MUSIC

Stations want to play music that their target audience will listen to. Information about musical tastes can be found in such publications as Billboard, Rolling Stone, Walrus, Radio and Records, Radio Free Jazz, etc.

Music Syndicates. Recently companies have begun to specialize in programming music for stations. The music is selected scientifically, recorded on tape, and sent to the station as a package. e.g. KEZR

Automated Stations. Most stations that subscribe to music syndicates are automated . Music and announcements can be selected in advance and programmed to play automatically in the desired sequence. e.g. KARA, KEZR

THE TALK SHOW

Talk shows require a glib air personality who can talk on a variety of subjects and has a quick wit. Talk shows are risky; there is the danger of slander, and also the possibility of a long-winded caller boring the audience. Generally the talk show will utilize the 7 second delay so that a caller's comment may be cut before it goes out over the air. The Engineer signed on the log is responsible for what goes out on the air.

SCHEDULING PROGRAMS

The program director will try to schedule shows so they will be heard by the greatest number of people possible. It is desirable that the audience know when to listen for the programs they want to hear.

SPEAKING ON THE RADIO

BEFORE YOU SPEAK

Learn proper use of the microphone. Speak directly into it and from an appropriate distance -- usually 4 or 5 inches. Speak with enough projection so that the volume does not have to be turned up excessively high.

READING COPY

The radio announcer must be able to read clearly and accurately. He/she must be able to interpret what is on the printed page and make it sound interesting by using effective emphasis, vocal inflection, and ad libbing.

Style is more important than vocal quality. Pacing and timing are extremely important to communicate meaning. Clarity is necessary for understandibility.

The radio announcer should be careful to pronounce all the syllable in a word. He should avoid the tendency to drop initial, ending, and middle sounds.

Pronunciation is important in order to establish the speaker's credibility. The announcer should learn to use pronunciation guides.

Emphasis should be placed on words and phrases that need to be stressed. Meaning can change depending upon where the emphasis is placed.

Vocal inflection is as important to meaning as the words themselves.

REMEMBER, THERE IS NO BODY LANGUAGE IN RADIO. YOUR MEANING MUST COME THROUGH THE SOUND ALONE.

Rate of delivery is also important. Speak fast enough to hold interest, but slow enough to enunciate clearly.

Volume must be loud enough so that your voice will penetrate through other distracting noises. Learn to watch the meters, your voice should modulate at the same level as the music.

AD LIBBING

In addition to reading copy, the announcer must be able to ad lib. Practice extemporizing around ideas so that you can express yourself without having to read from a script. Talk about anything -- books, plays, movies, sporting events, current happenings. But avoid using broadcast jargon that the listeners may not understand. Also avoid using trite phrases repeatedly, such as "you know", "check it out", "and...uh...".

KFJC PSA

KFJC SC

Common words may give you as much difficulty as hard-to-pronounce names. This is especially true when the words are similar to other words.

accept - except

access - excess

adapt - adopt

affect - effect

amplitude - aptitude

are - our

Arthur - author

ascent - accent

climatic - climactic

comprise - compromise

consecrate - confiscate

consolation - consultation

detect - detest

disillusion - dissolution

exit - exist

immorality - immortality

line - lion

lose - loose

Mongol - mongrel

morning - mourning

pictures - pitchers

sex - sects

statue - statute

vocation - vacation

wandered - wondered[1]

[1]John P. Moncur, Harrison M. Karr, Developing Your Speaking Voice, Second Edition, (New York: Harper Row, 1972) pg. 266

WRITING FOR RADIO

THE COPY WRITER

The average radio station consumes a tremendous amount of copy every day -- about 50,000 words. Much of it is produced by the wire services, and much of it is repetitious. But a good deal of it must be re-written every day by the staff.

PREPARING COMMERCIAL COPY

Information for commercial announcements is gathered by the sales personnel. They will either write the commercial themselves or turn the information over to a staff copy writer.

Length. A one minute announcement will contain about 160 words. This is the average reading speed for most announcers. The copy should not be longer or shorter than is designated.

Information. Spot announcements should include some specific information. Slogans and platitudes reinforce the sponsor's name, but do not motivate the consumer to buy. Point out the advantages of the product. It could be quality, price, convenience, or aesthetic value. Don't burden the listener with too much information--particularly not too many numbers.

Form and Style. Copy should be typed and double spaced. Underline words and phrases to be emphasized. At the top of the paper include the name of the sponsor, the reading time, and the "kill" date.

PUBLIC SERVICE ANNOUNCEMENTS

Both commercial and noncommercial stations are expected to run public service announcements. In writing the PSA use the same form and style as the commercial announcement. The only difference is that the PSA is for a non-profit organization, and the station does not get paid for running it.

FREE SPEECH MESSAGES

Preparing the free speech message is a skill for the consumer of broadcasting rather than for the professional. But it is good practice for those wanting to break into the field.

The message should be about 125 words, and submitted to the station in writing. If it is selected, the author will be invited to come to the station to record it. The message should contain the name of the speaker, the organization represented (if any) and the purpose of the message. It should give some facts and tell what action is being called for.

KELLY'S HARDWARE 30 seconds

Kill: September 3rd

This week Kelly's Hardware puts the accent on insulation. If your house has been uncomfortably hot this summer, it may be uncomfortably cold this winter -- unless you do something about it. All this week a consultant will be available at Kelly's Hardware to advise you and answer your questions about home insulation. And of course, Kelly's Hardware handles all the materials and tools you will need to do the work yourself. So don't let the winter winds penetrate your home in the coming months. Visit Kelly's Hardware, 1604 Main Street, in Centerville.

This spot has 92 words. That means you would have to read at a brisk pace to make it in 30 seconds. Try it and see if it is comfortable for you.

THE MUSIC DEPARTMENT

As you might expect, we deal with music. This responsibility covers a lot of ground.

The music director organizes the music department.... It is the "MD's" job to do the following:

1. Obtain records for airplay.
2. Evaluate new music to determine which records get added.
3. Guide the air staff in the selection of new music to play.
4. Report airplay activity to the "trade" magazines and record companies via playlist, phone, or correspondence.
5. Go to live concerts consistently.
6. Set up contests, promotions, interviews to help promote KFJC to the audience.
7. Administrate responsibilities to Music Dep't. staff.
8. .... Miss anything?

There are several things a person should know about the way things run at KFJC in respect to records.

For those not informed, we have a minimum new music requirement. All air staff must play at least 30% of the music in the "new" sections.

A new record at KFJC goes into one of five boxes. The decision on where new records go is solely the responsibility of the MD. There is a philosophy that helps determine the records' new home, but the guidelines are fairly loose.

The basic theory is:

1. HITS - these records are usually either KFJC favorites or records that are important for us to play..."important" records is at best a fragile concept--ask me to explain if you are curious.
2. FEATURES - music that misses Hits but still is quite playable...an LP could be hot, but due to obscurity...not a hit. Perhaps the group was great once, now they've lost their power/drive/whatever...might be a Feature, or even a...
3. LOOK SEE - no doubt, the most unusual box. In Look See, you will find everything from Van Halen to the Chincano Experience. The main purpose is..."take a look and see if anything interests you."
4. JAZZ - a category that is constantly being redefined...the only Jazz that you won't find here is the R&B influenced (in Look See) and the popular fusion/pop jazz artists. (Look See or Features)

5. 45's - self explanatory except that you will see a red dot in the upper left corner of the 45/EP's sleeve. Only these count as new.

...whaddaya mean, "count"? Remember the new 30% rule? At the end of every two-week period, we take all the music sheets filled out by the DJ's and count the number of plays each new record gets. This information goes to the music biz and tells what's popular and what's not at KFJC.

~~THE MUSIC SHEET~~ PLAYLIST

When you are on the air, you will be keeping track of the songs you play by filling out an official KFJC ~~Music Sheet~~ PLIST. There is a right and a wrong way to do this. As we need to count the new music for the playlist, neatness on your new product is absolutely imperative...you can finger paint on the other music if you wish, but the new music must be readable.

It is also important to keep track of your audience response (or AR). AR may come in one of several ways:

1. A request...if Joe Blow wants to hear The 1910 Fruitgum Company, and you play it, mark the "R" column. Also, say somebody wants "Shot By Both Sides" from Magazine's first LP, and you don't like that song...but you love the new Magazine LP. If you play the new Magazine, be sure to mark both current and response columns...remember, neatness and accuracy on new product is essential.

2. Another type of response is the "Heay, what was that?" call. If a listener hears something he/she likes, they might call asking about the record, often wishing to purchase it. This is also an audience response...so mark it.

3. Finally, there's the old stand-by..."God, that's awful--what is it?" It's much like #2, and does count.

You should remember that every call is a potential AR, so mark it!

On the music sheet, you will find spaces for both your name and date/airshift. This information is useful to us; please fill it out.

SOME WORDS ON RECORD CARE

For your information, records do not respond well to abuse. A Hostess Twinkee rubbed across an LP will often render it unlistenable...so will spilling your Coke on the disc or any one of a thousand of careless moves. The prices of records are going up always. Finding replacement records is not a simple task, so please treat our library with respect. If you don't, I will kill you.

SOME SPECIFICS

1. Your skin oozes oil all the time...the fingertips rate as oily enough to gunk up the grooves of an album. The solution is obvious...keep your mitts off the disc's surface and all is groovy...(ahem).

2. There are 30 incorrect ways to use the discwasher and one correct method... the odds are not good. Be careful/ask.

3. At most times there is duct tape in the control room...one of its uses is to help repair damaged LP sleeves. If you see a record that needs some tape, do it...or ask.

4. PLEASE.....think and use care.

DUTIES OF THE PUBLICITY DIRECTOR AND GUIDELINES FOR THE PUBLICITY DEPT.

GENERAL

To publicize all station activities and events to both the potential listening audience, the general public and the various resource people, including music industry and local business contacts.

SPECIFICS

1. To publicize Foothill College activities, events, classes etc., to the community via KFJC.

2. To assist the Music Director with station promotions - this includes actual contact with resource people, finalization of details, realization of the promotion and follow-up reports (when required).

3. Promotion other than music related: Vehicles for publicity/promotion include, but are not restricted to:

   a. Media other than KFJC: 1) Newspapers - Ads, free listings, generating or inspiring or submitting articles or interviews with station personnel or concerning programming or special activities. 2) Television - same as above. 3) Other radio stations - it is sometimes possible to publicize certain activities (via PSA's) through other radio stations. Occasionally KFJC will arrange trade-outs (Ads for SC's or Underwriting) to promote co-produced or mutually beneficial activities.

   b. Self produced Media: 1) A program guide - to be produced with the co-operation of the Program Director. Advertising can be sold and printed in the Program guide. 2) Flyers, posters and other printed materials to publicize events or programs at KFJC. 3) Decals, bumper stickers, posters or whatever promotional devices that can be contrived (or afforded) to publicize KFJC. 4) S.C.'s - this includes logos, promoting specific programs and events.

OTHER

The Publicity Director/department will be encouraged to involve itself in any of the preceding activities or any other creative publicity or promotional oriented ideas it wishes to pursue - with the stipulation that any proposed project is subject to the approval of the station manager or Music Director. The Publicity Director is responsible for reporting the activities of the Publicity Dept. to the Music Director weekly. Also it should not be the sole responsibility of the Publicity Dept. to obtain underwriting or advertising for any station event or project - as this is the primary duty of the Business Dept. It should not be the responsibility of the Publicity Dept. to produce any written, taped, live programs or announcements as these are the primary

duties of either the Program Director or the Production Dept. However, the Publicity Dept. may elect to engage itself in any of these activities when they are relevant to station publicity or promotion.

THE BUSINESS DEPARTMENT

PROMOTING THE STATION

The Need for Promotion

Promotion means providing information about the product you are selling and getting people to want to buy it. In the case of a radio station it means gaining listeners, acquiring advertisers, and getting people to buy the product of the advertiser.

Building a Listening Audience

Both commercial and non commercial stations need to have listeners. Gimmicks alone cannot build an audience; the station must have good programming. But people must know about what the station is doing.

On-the-air-promotion. Programs and special features can be advertised on the air, using the station's own facilities. Particular programs can be promoted as well as the station as a whole.

Promoting personalities. Sometimes stations will promote individual personalities. Loyalty to a personality, however, may not be the same as loyaltly to the station. A disc jockey may want to promote himself for his own individual benefit. Often DJ's have their own musical jingles and signatures. Sometimes they make personal appearances. Popular air personalities can make extra money recording spot announcements for advertisers.

Contests. Stations often hold contests to acquire listeners. This method is frowned upon by some who regard it as "buying" an audience. Contests are effective however, in attracting listeners and marketing a sponsor's product.

Marketing an Advertiser's Product

Not only does a station need to have listeners, but it must be effective in selling the products of its advertisers. To do this, a station may wish to use other facilities than its own airwaves to move the merchandise. Off-the-air promotion can consist of bumper stickers that entitle the listener to discounts, or various other incentives for the customer to buy. Items such as T shirts and book covers with advertising on them can be sold rather than given away. People are willing to pay to display an advertiser's message.

The radio station itself can be a consumer of the advertisers product. Occasionally a station will accept advertising on a trade-out basis. That is, the station receives a product or service in exchange for advertisement.

Acquiring New Accounts

To acquire new accounts, a station must let advertisers know what they are doing and how effective they are. Some stations advertise in national and local magazines. Often stations buy advertising space in trade journals such as Broadcasting.

Professional associations. Active participation in professional associations is good business for broadcasting stations. In so doing, they receive valuable information and develop their own reputation as contributors to the profession. The most widely known broadcasting organization is the National Association of Broadcasters (NAB). This organization has been extremely instrumental in influencing

legislation, giving direction to broadcasters, and providing the industry with a code of conduct. In this way it has helped establish the reputation of the industry that has lead to financial affluence.

FINANCING THE STATION

Sources of Income

All stations must have a source of income. Some are financed through contributions, others by tax money, still others are supported by an institution. But most are financed commercially through the sale of advertisements.

The Commercial Station

A commercial station earns income by selling air time. In the early days of radio the time was sold in "blocks" of 5, 10, 15, 30 or 60 minute segments. The sponsor would buy a "block" of time and produce his own program to fit it. Nowadays, stations sell time on a "participating" basis. The advertiser does not determine the programming, but simply buys a spot announcement of 10, 30, or 60 seconds in length. The broadcaster distributes the spots throughout the day.

The Sales Staff

The task of selling air time falls upon the sales staff. The personnel are probably the highest paid employees of the station. They generally work on a commission basis.

The local sales representative. This is a person who sells time to local merchants.

The national representative. This is usually an organization contracted to the station to acquire the business of national advertisers.

The Rate Card

This is a sheet that tells the advertiser the cost of the spot announcements. The cost will be determined by a number of factors: the size of the stations listening audience, the time of day the spot runs (spots in prime time are more expensive) the length of the spot, and the number of spots to be run each week. The more spots an advertiser buys, the less each spot costs. This is called a "frequency discount".

Audience Survey Reports

To sell air time, a sales person needs evidence to show that his station is reaching the listeners. The documentation for this comes in the form of survey reports. Not only does the report tell how many people were listening, but also breaks the audience down in demographic characteristics. The advertiser wants to know the age, sex, and neighborhood of the listeners.

One of the most widely used survey companies for radio is Arbitron (ARB). It collects its data by issuing diaries to a carefully cross-section of a given population. The results are tabulated for each station and shown in two forms:

The rating. This is the percentage of people contacted who were listening to a particular station. To arrive at this figure, divide the number of people who reported listening to a particular station by the total population of the area measured.

The share. This is the percentage of people listening to the radio who were tuned to

a particular station. To arrive at this figure, divide the number of people who reported listening to a particular station by the number listening to the radio at a given time.

Stations rely heavily upon these reports and often adjust their programming to achieve higher ratings. The revenue of the station is closely tied to the results of these periodic surveys.

Non Commercial Staions

The non commercial station can sell advertising time. It must rely on the support of contributions, tax money, or institutional financing.

Underwriting. A non commercial station can encourage contributions by offering a donor underwriting announcements. The station is permitted to announce that an organization or individual has made possible a particular portion of the broadcast day through a contribution. ~~The station can not endorse the product or give the address.~~

DUTIES OF BUSINESS STAFF

1. Business Director
   a. Keep books up to date (see e.)
   b. Be familiar with student accounts.
   c. Deal directly with Becky in student accounts.
   d. Responsible for writing P.O.'s in reference to contracts (logging 1 copy to Traffic dept. & 1 to the Production dept.)
   e. Responsible for writing purchase orders and requisitions.
   f. Filing: contracts, requisitions, receipts etc...
      Catagorize and update.
   ** P.O.'s can only be signed by Business Director.
2. Underwriting Supervisor
   a. Responsible for coordinating the underwriting program and all underwriting representatives.
   b. Accountable to the Business Director.
   c. Keep weekly reports of Underwriting Reps. progress and activities.
   d. Check up on Underwriting Reps. in reference to weekly report forms.
   e. Responsible for business communications including letters of introduction to KFJC to prospective clients and follow-ups/thank you letters to all underwriting clients. (always make 3 copies - original to client, 1 to Business Director, and 1 to go into the public files.)
   f. Should distribute all information to reps. such as business hints.
   g. Keep a log of all phone calls. Who, why, when, where etc....
   h. Forwards contracts to Business Director for signatures and approval.
   i. Supervise person in charge of updating underwriting board. Obtain and publish available times as needed by underwriting reps.

j. Reports weekly to underwriting supervisors.

k. Responsible for reading all business hints, contracts, understanding rate cards, underwriting procedures etc...

l. Responsible for making a designated amount of contracts per week to be determined by the Business Director.

m. Should be aware of current rates and air time available-check underwriting board.

n. Report all calls/contracts made to Underwriting Supervisor.

o. Must present self to community in a dignified manner (needless to say???)

p. All prospective contacts/clients must be approved by the Underwriting Supervisor.

3. Underwriting Board Coodinator

a. Must report weekly/daily to underwriting supervisor and accounting supervisor. By phone or in person.

b. Responsible for updating the underwriting board.

1) Times and dates to be logged as soon as contracts are approved by station manager or as space will allow.

2) Keep personal log book on past, present (and future if necessary) contract running dates and time.

3) Must double check Accounting Supervisor to make sure P.O.'s (Production Orders) are cut & forwarded through proper channels.

THE PRODUCTION DEPARTMENT

DEPARTMENT OPERATIVE DESCRIPTION

PRODUCTION:

Members of the Production division are required to fulfill 8 hours per week minimum. Five producers will be chosen by the Production Supervisor to create one feature per each week. This will give the station a 5 minute feature for each weekday. Feature could include:

1. Environmental Update - a round-up of national and local events that affect the ecological balance of our environment.

2. LP Review - a new album reviewed with highlighted musical segments played.

3. Enterainment Alternatives - unusual ways to spend free time in the Bay Area: presented as a magazine. Care must be taken so as not to plug any profit-making organization.

4. Entertainment Review - a local show critiqued for audience information.

5. Star Trax - a weekly biography of a given group, including musical segments and history.

These are merly some of the features done in the past. As ALWAYS, the KFJC management is open to new ideas, as long as they are expressed on paper.

Members of the department not directly involved with producing these shows will be expected to fulfill their 8 hour requirement through assigned production and the re-writing and typing of station copy.

MEMBER POSITIONS

1. Director

2. Production Supervisor

3. Feature Staff (5+)

DUTIES OF THE DIRECTOR

- Answers to Program Director.

- Responsible for entire department quality control.

- Attends management meetings.

DUTIES OF THE PRODUCTION SUPERVISOR

- Establishes a standard quality level of production: a. By assuring that all staff members know how to produce good production. Those who don't should be tutored. b. By personally auditioning all recorded announcements before airing, and returning unacceptable material with constructive criticism. c. By screening all incoming raw copy. Eliminates bogus organizations who use the "non-profit ploy". Makes

certain that LOCAL organizations that are worthy, get the air-time they deserve.
d. By keeping the day book current with a good supply of clear, easy to read copy (no prices); assures that rotation is constant to avoid repetition.

- Keeps the Production File current with a list of all organizations, cross-referenced by subject.

- Supervises and guides a Feature staff. Consisting of 5 persons or more, each staff member will produce 1 five minute feature per week. The supervisor will collect a 13 week contract from each feature producer after the initial screening of his/her pilot program.

- Fulfills needed production on incoming P.O.'s by handing out assignments. Closely coordinates all recorded promotion with Department Director, Program Director and Music Director.

- Keeps Department Director informed on the staff level of production in order to eliminate non-working personnel.

PRODUCTION

At KFJC, a piece of production more than 60 seconds in length is referred to as a Program. Production one minute in length, or less, is known as a Spot. Spots are regularly assigned work given to all members of the KFJC staff.

PRODUCING A SPOT

Before accepting any assignment for recorded production, staff members must first be checked out for competent operation of Studio B.

I. Preparation

   A. Reserve studio time.

   B. Gather all necessary information from the Raw Copy.

C. Re-write with a SLANT. A slant is...

1. PSA - A catchy way to convince our listening audience that they should support the given organization.

2. SC - A catchy way to convince our listening audience that they should listen to the given program AND they should always listen to KFJC

Slants may be achieved through wordage, delivery, the setting of a scene, special effects, etc. In any case, uninspired reading of raw copy is unacceptable.

D. Collect all necessary recorded material (i.e. - sound effects, music, etc.)

II. Scripting the Piece

A. Look over the example below. It is a LAZE Promo (outdated so no one will use it). Note that everything is oriented to Time horizontally:

EXAMPLE: LAZE PROMO

Time	Script	Sound
:00		Clear leader (cold start) "Yes": Arriving UFO Synthesizer Thunder Crash
:02	THE SKIES EXPLODE IN A WORLD WITHIN A WORLD ! APRIL 6th, 7th, & 8th, THE FOOTHILL COLLEGE DEAD AIR CLUB PROUDLY PRESENTS LAZE, AN ALT-	(pot down to underscore level) (begin crossfade to...) "RESIDENTS": 3rd Reich & Roll Synthesizer up-sweep
:10	(splice)	to crescrendo !!!!!!!!!!!! (splice) (pot down)
:11	BEAN BAG SEATING, QUADRA- PHONIC SOUND & A MULTI- TUDE OF VISUAL EFFECTS MAKE LAZE AN EXPERIENCE YOU'LL REMEMBER. TICKETS ARE AVAILABLE AT ALL BASS OUTLETS. FOR FURTHER INFORMATION DIAL 941-2500	"RUNDGREN": Treatise.... Last portion of Song
:25	OR TELETIX.....	
:35		Tails for Live Tag

PRODUCING A SPOT

In creating the copy for this SC, all pertinent information is delivered without becoming excessively wordy. An impact point, in the form of a splice, is performed after the delivery of the LOGO ("LAZE: an alternative laser light show"). During the recording of the first 10 seconds, particular attention must be paid to the levels of music. Beginning at full volume, music is then potted down to an underscore level and delivery of the copy begins. While announcer is speaking, he/she must also be crossfading from the "YES" piece to the "RESIDENTS". Upon completing the spoken delivery, music should be potted up to it's original level. After a few seconds, the recorder can be turned off and the "RUNDGREN" piece cued up, with a level taken. Then start the recorder again, start turntable. After 1 second, pot music back to the underscore level, finish delivery, then pot back up. Leave 10 seconds of tails, stop tape.

Set recorder to playback mode and rewind to the end of the "RESIDENTS". Mark that point on the tape with a grease pencil. Find the point of tape with the beginning of "RUNDGREN" piece. Cut the two ends of the tape with both marks aligned. The spot is now ready to be auditioned. You determine if it is of good air quality. If so, place it in a box, label and put it in the PRODUCTION IN box.

The above example is provided for instruction purposes. Scripting applies to all pieces of production. Everyone is different. Production is a varied and exciting art media. Express yourself!!!!! (And KFJC and mostly the community in a PSA) Oh well.....

PRODUCING A PROGRAM

I. Preparation
   A. Reserve studio time
   B. Gather all necessary information, from as many sources as possible.
   C. Rewrite
      (Feel free to be opinionated in a review. Never use the first person
      i.e.: "one was disturbed..." NOT "I was disturbed...")
   D. Collect all necessary recorded material (i.e. music, sfx...)

II. Script the piece.

III. Recording & necessary editing.

IV. Labeling program with: Title; Your Name; Take #; Duration; Out Cue.

V. Place in PRODUCTION IN box.

Those given programs will be obligated to sign a contract for 13 episodes. A pilot will be screened by the Production Supervisor, Department Director and Program Director, and the artist. It's not easy, but it will be good!!!!!!

PUBLIC SERVICE ANNOUNCEMENT

Criteria:

* 15 to 45 seconds in length
* Open Reel Tape: ¼trk/7½i.p.s. in box labeled with your name, the organization, length, take # and out cue.
* A PSA Must:
  - Be for a non-profit organization
  - Convey useful information
  - Interest OUR listening audience
  - Contain a musical bed or bridge/SFX/splices
* A PSA Must Not:
  - Contain ANY prices
  - Plug any religious or political group
  - Contain familiar music
  - Contain vocals under your rap
* Hints:
  - Reserve studio time tonight!!!
  - Always bulk erase tape first
  - Keep levels high, but don't peak in red
  - Local groups before national ones.

PUT FINISHED PRODUCTION IN THE "PRODUCTION IN" BOX BEFORE NEXT WEDNESDAY.

_____ _____

Name Due

STATION CONTINUITY ANNOUNCEMENT

Criteria:

* 15 to 45 seconds in length
* Open Reel Tape: ¼trk/7½i.p.s. in box labeled with your name, the event or show it promotes, length, take # and out cue.
* An SC Must:
  - Convey useful information
  - Interest OUR listening audience
  - Keep audience listening
  - Contain a musical bed or bridge/SFX/splices
* An SC Must Not:
  - Contain ANY prices
  - Contain familiar music
  - Contain vocals under your rap
* Hints:
  - Reserve studio time TONIGHT
  - Always bulk erase tape first
  - Keep levels high, but don't peak in red
  - Be creative: WE'RE PLUGGING OURSELVES
  - Leave long tails if you intend to use a tag

PUT FINISHED PRODUCTION IN THE "PRODUCTION IN" BOX BEFORE NEXT WEDNESDAY.

_____ _____ _____

Name Assignment Due

WHAT IS NEWS?

According to the dictionary, news is information previously unknown. We at KFJC news do not attempt to scoop the world on major issues, but we do attempt to dig for the truth in our own way.

First, one of the most basic things each newsperson should have instilled in their approach toward this field, is a sense of what is relevant and what is not. Think of your potential audience, and relate that to your stories. In these times, more people are concerned about the price of gas than they are about a common street crime. Of course you must realize that each story has its context, and that in a different light, the situation could be reversed. But, you must know what is important to the listener and what is not.

Secondly, have a sense of adventure in your approach towards news. Be the crusader. Fight for the common man. Put yourself in the audience's chair, and show them exactly what is going on. We must inform and educate our listener. But we must not preach to him. News need not be totally objective, but it loses its validity if it becomes too melodramatic or propogandistic.

Here comes point three: Present both sides. Although one side may seem ridiculous, and the other totally correct--let the listener come to his own conclusions. You can present news in a semi-slanted angle, but be sure to check your sources, and to present the other opinion. Remember we are here to inform, not give a free speech message. And, in conjunction with this, do not accept a story at face value.

These basic elements combine to make news what it should be, an exciting chance to investigate and learn.

DUTIES OF THE DIRECTOR

It is up to the director of this department to assign work, and to finalize all decisions. (S)He must realize the difference between good and bad quality production. The director must be an engineer, a writer, an instructor (and to some extent, a babysitter), and a leader rolled into one. (S)He must be able to master all facets of the department, and to transfer this knowledge to its members.

The director must try to instill a sense of duty and urgency in his/her newspeople. (S)He must coordinate all department activities, and channel all energies toward a common goal.

(S)He must train newspeople in how to write, and produce good quality, timely and interesting news. (S)He must make sure the newscasts are run on time, and that all assignments are completed by deadline. News will not wait for the department members, so the director must be there to make sure everything goes on schedule correctly.

This sounds like a lot of work, and it is. Therefore, it is also the duty of the director to appoint an assistant. (S)He must do the routine things so the director may focus his/her energy on more important issues. It is his/her duty

to make sure people show up on time, that articles are proofread and ready for broadcasting, and that actualities are finished and carted up.

Together, the news director and assistant should be able to maintain a smooth, workable news team.

SPECIAL TRAINING OF DEPARTMENT MEMBERS

Members of the news department must be taught how to write and speak clearly, how to interview, and how to find (and double check) news stories.

Radio news journalism differs from newspaper journalism in style and presentation. Obviously, if you are reading a newspaper and are unable to comprehend a sentence, you can go back and re-read the passage. With radio news, however, there is no way you can go back. Therefore, one of the basic things we strive for in radio journalism is simplicity. Sentences must be short, simple and to the point. Do not boggle the listeners' minds with figures and names. Try to communicate as much as possible in as little space as possible without leaving out important facts.

Now, this need not necessarily apply to all stories. In depth coverage is always possible for major issues. But remember that, in general, probably half the facts you'd like to put into the story should be there. (That's the way it should be. You should be so involved with your story you'd wish it could continue for days.)

Secondly, in writing, you must know what to write about. Again, keep our listeners in mind, but have a sense of social conscience. Local stories that affect the listeners directly take precedence over international stories that will not affect them.

You must know how to speak. Practice mike technique and delivery. Know which parts of your story to emphasize, and which to pass over. Voice inflection is important, too. Try to sound rather conversational, but not overly chummy. Give yourself an air of authority, but don't launch yourself into the clouds. Chances are very good you are not another William F. Buckley (Why are you here?), so the listeners will resent you acting overly pompous. On the other hand, have pride in both yourself and your newscasts. If you make a sham of the broadcast you not only insult yourself, you insult the listener's intelligence.

ACTUALITIES

You must know how to interview potential sources for stories. First of all, locate your source. A newspaper or wire copy makes a great starting point, but drag out your phone book and look for authorities to back it up. When phoning a source, always be polite. This cannot be overly emphasized. He is doing you a favor by speaking to you at all, and the least you can do is be polite. Also, be patient. Not every source is going to be overly cooperative, so by being nice you can extract a lot more information than you could otherwise. (You must ask permission to broadcast a person's voice on the radio) Also, listen to what the interviewee is saying. There is an excellent interview sketch performed by Bob and Ray that shows the dangers of asking the same question when you're not paying attention. Also, you can extract more information by questioning him

along the same lines as what he is saying than by sticking to a list of pre-written questions. Finally, be prepared before you interview someone so that when they speak, you will be ready. Have your tape at hand, your questions close by, and a pencil ready in case they refer you to someone else.

Oh yes! You must know how to compile a complete newscast. Try to select a good sampling of stories of varied lengths, and assemble them into a logical sequence. Our current format is: top local story, international, national, (short headline rundowns of those), and local. We end it up with a humorous story. Simple, but effective, especially if you are able to link stories. That is when you place two stories with a similar subject matter side by side and connect them with some sort of ad lib.

EQUIPMENT

This is where the little engineer in each of us appears (hopefully). There are two types of equipment, studio and remote (which I admit I don't know too much about).

First, the studio. For live broadcasts, we transmit from the newsroom. The board controls the sound quality emitted from the newsroom, and the master studio board controls the air sound. Therefore, it is important to pre-set all your levels (from the anchorman, the other newsman, and the cart machine) to the same volume. To operate both mike one and mike two, push the master mike switches near the top of the board up to "P" for "program". Then switch the individual mike switches above the volume control knob to the right, again pointing to "program". When the second switches are flicked, an "on the air" light is triggered outside, so other people will not interrupt your broadcast. Set your microphone levels. Load your actuality cart into the cart machine and set those levels accordingly. Remember to have the knob on the cart machine switched to play and not to record. When speaking, do not get too far away from the microphone, or else you will get a resonating (tin can) effect. On the other hand, don't play rock star and eat the microphone, you'll sound distorted and it's a guaranteed "P" popper. The length from your outstretched thumb to middle finger is about right.

At this point, I think it would be appropriate to tell you how to make an actuality. With our current engineering, there are two places you can make one in the station, downstairs using the lobby phone or in studio B through the ampex. Downstairs, you must use a phone bug to record their voice, however upstairs the phone goes through the board. Record your original on reel to reel, then transfer significant segments of the interviewee's speech (not yours) onto a cart. Be sure to write down the first and last three words of each voice segment so the on the air newscaster will be prepared. Then, write up a story around this.

Now, remote equipment. For live broadcasts done outside of the studio, remote equipment is used. To set this up, you <u>really</u> have to be an engineer. So, I will admit I know very little about live transmission this way. However, when I was speaking of remote equipment, I was referring to taped broadcasts after the fact. This is when you haul a portable cassette recorder down to your local shopping center and do "man on the street" interviews, for example. First of all, make sure everything functions on batteries (have an extra on hand). Take a hand controlled mike along, also. Condenser mikes don't make it. Do a sample recording, and set your levels from there . Make sure the tape you are taking

is blank, and of sufficient length for your purposes. And finally, remember, be prepared.

ADDED HINTS AND WARNINGS

1. Try to never swear on a take of a recorded newscast. If you cue up the take, there goes the disc jockey's license.

2. Make sure the first take on the reel you hand to the disc jockey is the one to be aired. He is not going to listen to the tape ahead of time, and he will probably cue it up to the first sound he hears. Therefore make sure the first words on the tape are not "take fourteen", but are "Good evening, this is Jack Hasling with the twelve thirty edition of the KFJC news."

3. Type all news stories. No explanation needed.

4. Allow yourself enough time to prepare for the newscast ahead. Don't waste time on a hopeless actuality. Allow yourself at least half an hour to read and practice (as well as record) the stories.

5. Do every story assigned willingly. You wouldn't be assigned it if it weren't important. Just because you don't like gay rights is no excuse not to write a story. Remember news is in the public interest, not your personal tastes.

6. Listen to your newscast before it is aired. That way, you can catch any missed splices, or mistakes.

A FINAL NOTE

News is fun, and exciting. It is exhilirating to be able to investigate what is occurring now, shaping our lives. You should have good reason to be enthusiastic about news. It seems the more you know, the more you want to find out. You are in one of the best fields of the broadcasting business because you serve an invaluable function--to inform. It is through the press, and it's freedom, that America can remain a free country.

GO TO IT!!!!!

GATHERING AND REPORTING THE NEWS

RADIO AS A NEWS MEDIUM

Radio can report fast breaking news immediately. It is faster than any of the other media. This is an advantage that stations should use to the fullest.

News is information that is current and reported objectively. While it may be impossible to be totally objective, the news media should make every effort at being as fair as possible.

Subjectivity is unavoidable in news reporting; even the selection of news items involves judgement and reduces objectivity.

WIRE SERVICES

Most radio stations subscribe to one or more of the major news services--Associate Press, United Press International (UPI) or Reuters. These services feed news to subscribing stations by means of teletype. The station can use what it chooses.

Other Sources of News. Most stations that maintain news departments like to find news from sources other than the teletype. Newspapers and magazines will suggest stories that can be reported. A good news reporter will want to follow up the story himself and get the local angle. The reporter may have a long list of offices to call on the phone for information.

Stringers. Stations may employ part time workers called "stringers" who call in stories whenever they run across them. Usually stringers get paid by the story or by the word.

Audio Feeds. A station may subscribe to a service to provides the actual voice of a newsmaker, or the voice of a reporter giving the story. These can be tape recorded and inserted into a newscast. ABC has several such services: American Contemporary Radio, and American FM Radio. Audio feeds can also come for other sources such as colleges, historical societies, and medical associations.

Tape Networks. Sometimes programs come to stations on tape from such companies as Broadcasting Foundation of America, and the Longhorn Radio Network.

Printed Copy. Government offices and big corporations have news agencies that regularly send out press releases to the media.

OBTAINING ACTUALITIES

An actuality is the actual voice of the newsmaker. These tape recorded reports can be inserted into a newscast to provide additional information or authenticity. The easiest way to get them is over the phone.

Phone Tap. This little device is inexpensive and easy to use. It attaches to the phone and plugs into a tape recorder like a microphone

INTERVIEWING THE NEWSMAKER

A good reporter needs to know the techniques of interviewing. He/She must be able to ask questions that will extract the most important information; then be able to select from the information that which is most appropriate for use on the air.

A tape recorded interview may be used in its entirety on the air, but more often, excerts are taken from it. The reporter must then write a "lead in" to the statement that identifies the speaker and orients the listener to the subject.

WRITING NEWS FOR RADIO

There are some similarities between print journalism and broadcast journalism, but also some important differences. In both cases, the writing should be clear, direct, and objective.

Some stations rely upon the wire services to provide all their news copy and simply "rip-and-read" what comes off the teletype machine. Other stations prefer to re-write and add material of local interest.

Writing the Lead. The "lead" is the first part of the story that tells "who", "what", "when", and "where".

President Carter held a new conference today.

In that one sentence the listener has the information needed to understand what the story is about. The rest of the story would elaborate on the "what" and perhaps also tell "how" and "why".

Don't try to put too many words into one sentence. This lead paragraph would be all right for newspaper writing, but not for radio:

> President Carter, in a nationally televised news conference, asked congress on Saturday to junk the welfare system and replace it with a 34 billion dollar plan to move able bodied recipients into jobs and provide cash for those who can't work, but he could not say when the new system would achieve its ultimate goal of actually reducing the total amount of money the American people pay for welfare.

The above paragraph would be understandable to someone who could see the words in print, but not to the person hearing the words on the radio. Start off with one short, clear, direct sentence.

President Carter outlined a new welfare program yesterday.

Then break the paragraph down into several short sentences that can be more easily comprehended. Remember that the lead can start off with the "who" the "when" the "where" or the "what". Starting with the "how", or "why" will result in muddled writing.

When writing a lead consider that you have a choice as to what aspect of the story you will emphasize.

> Fire broke out last night at a West Side hotel in downtown Centerville. It was the fourth in three weeks in that area and Fire Chief Alan Jones says they all appear to be the work of an arsonist.

This lead starts out with "what" and emphasizes the fire. Now look at another possible lead:

> Fire Chief Alan Jones is looking for an arsonist today who may have set four fires in downtown Centerville The latest broke last night at a West Side hotel.

The lead above starts with the "who" and emphasizes the possibility of arson.

THE DEVELOPMENT

In radio the development of the story can include the actual voices of the

newsmakers. Or you may wish to add more details in your own words.

Quantitative Information. Remember listeners can't see the numbers as you can. You have to pronounce them in order for them to be understood. Write them the way you say them.

One thousand 247 dollars, not $1,247.

As a general rule write the words - thousand, million and billion; also single numbers one through nine; use Arabic numberals for 10 through 999. But there are exceptions. Write year as numbers.

Round off numbers whenever possible. Particularly large amounts. If the amount is four million 537 thousand, call it "... a little over four and a half million."

If the number is a percent, write the words, not the figure. "...The cost of living went up six tenth of one percent."

Write dates the conventional way. April 3, 1978. Not 4/3/78.

If the year is left out, write April 3rd.

Quotations. When using the exact words that a person spoke, write the word "quote" before the statement, but not after. For variety you can use phrases such as "...in his words..." or, "...as she said..." Paraphrase quotations whenever possible.

Attributive Phrases. This is the phrase that tells who made the statement. In print journalism it usually goes at the end of the quote; in broadcast journalism it should go before the quote.

STYLE AND FORM

Always type and double space. Include a heading at the top of the page with the headline in brief (slug line) the date of the writing, and your own name. You may also want to indicate on what newscast the story will be used.

End each page with a period. Never carry a sentence over to the next page.

Make corrections clearly. Cross out a word completely and write the whole word above. If the story has too many corrections, write it over.

Spell out words completely. Don't abbreviate except when the meaning is absolutely clear.

Identify unfamiliar people and places.

STATEMENT OF PURPOSE-HIGH NOON

High Noon's public affairs format suggests service to our listening public. Through informal conversation with service organizations such as the American Red Cross or Big Brothers of the Peninsula, we will acquaint the public with services available to them.

We plan occasionally to turn to more controversial interviews, such as with blacks who have suffered discrimination in housing in San Jose.

Dealing with health, we will take samples from several public health organizations service descriptions, and expand them with speakers. The Stanford Medical Center and American Cancer Society have made commitments for interviews.

In summary, we will serve as an educational focus for the community, informing them of what is available, where to go for help, and how to help themselves.

PUBLIC AFFAIRS

Members of the Public Affairs division are expected to produce one day per week of High Noon. This entails the complete production of the show: from aquiring the guest to the aircheck. All of the details are outlined in "How to do an Interview" by D. Peach. In addition to their one show per week, High Noon hosts are expected to promote their shows, keep a complete information file on their guests; as well as complete regularly assigned production work.

KFJC-FM
PUBLIC AFFAIRS DEPARTMENT

HIGH NOON FACT SHEET

Guest Information: Name_____

Address _____

City_____

Zip/Phone_____

Organization Represented_____

_____

Broadcast Information:

Date Aired:_____ Time:_____

Duration:_____

Disclaimer Run:_____ _____
Yes No

Program Logged As:_____ or _____
REC LCL/L

Ascertainment Information:

Briefly describe show's relation to community problems or needs. List any solutions found. Were there any phone calls containing input from listening audience ? _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

I hereby state that all information on this form is valid to my knowledge. _____
High Noon Producer

DATE_____

SUBJECT_____

AM AND FM OPERATION

Without being too technical, here is how an aural (AM or FM) broadcast station works:

A person talks into a microphone as if it were a telephone. His voice sets up vibrations of varying intensity and frequency. The lower the pitch the slower the vibration.

In the microphone these vibrations are converted into electrical impulses like those in the originating sound. At the transmitting station, they are greatly amplified, sometimes millions of times before being put on the "carrier" wave. The intensity and frequency of the carrier wave are constant and this wave, by itself, does not transmit music or speech. So it is varied to correspond with the fluctuations of speech or music received at the microphone. This is called "modulation".

In AM broadcast the audio waves are impressed on the carrier wave in a manner to cause its amplitude (or power) to vary with the audio waves. The frequency of the carrier remains constant. This is known as "amplitude modulation". In "frequency modulation" (FM), the amplitude remains unchanged but the frequency is varied in a manner corresponding to the voice or music to be transmitted.

These modulated waves radiate from the antenna tower at approximately 186,000 miles per second (the speed of light). Some of them follow the contour of the ground and are called "gound-waves". Others dart upward and are called "sky-waves". Skywaves are often forced back to earth by a ceiling of electrical particles known as the ionosphere. This rebound gives the listener a choice of more distant AM stations at night. Daytime reception is largely dependent upon groundwaves.

Radio waves may pass through buildings and other objects but are subject to adsorption and interference. As in the case of ripples on water, radio vibrations weaken with distance. Seasonal disturbances and sunspot periods can throw them off their course and cause "freak" reception.

AM broadcast stations use "medium waves". That is to say, they transmit 540,000 to 1,600,000 waves a second. At 540,000 waves a second, the distance between the crests is approximately 1,800 feet. This is known as "wave length". A station transmitting 540,000 waves a second is said to have a "frequency" of 540,000 hertz or 540 kilohertz.

The so-called "short-wave" (long-distance) broadcast stations transmit from 6,000,000 to 25,000,000 waves per second. These waves are sent out one after another so rapidly that the distance between their crests (wave-length) is only about 37 to 150 feet.

The modulated radio wave from the radio station is picked up by the home receiving antenna (exterior or set-enclosed). In other words, the wave sets up in the receiving antenna a current having the same frequency characteristics as the one transmitted. In the receiver the audio and carrier waves are separated by a device called a detector or demodulator. The carrier wave, no longer needed, is dissipated while the audio wave is relayed to the loud speaker where it is transformed back into the sound that you hear.

GLOSSARY

The Basic Equipment

As a "combo" operator you need the appropriate FCC license, ability to operate audio equipment, and announcing skills. You would work in a small studio called "master control". The equipment would consist of an audio console (also called a "board" or "mixer") microphone, turntables, tape recorders, and possibly a patch panel.

1. Actuality..,..Voice of a person directly involved in a news story usually obtained over phone or on location.

2. Ad lib.....Unprepared and spontaneous comments.

3. Affiliate.....A station that has contracted to carry network programs.

4. AFTRA.....American Federation of Television and Radio Artists.

5. Airwaves.....Commonly used term for radio transmission.

6. Ampere.....The measuring unit of current amps.

7. Amplitude.....The high and low points of a sine wave (volume).

8. A-O-R.....Album oriented rock.

9. Ascertainment.....The attempt made by a radio station broadcaster to learn the needs of the community it serves.

10. Attributive phrase.....The phrase at the end of a quotation that tells who said it.

11. Audio console.....See "console".

12. Audio equipment.....Equipment that produces audible sounds.

13. Audio line feed.....A spoken word message (audio program material) normally received via wire or transmitted.

14. Audition.....A try-out of speaking or performing to determine acceptability.

15. Back announce.....Telling the name of a record or programming after it has been played.

16. BBC.....British Broadcasting Corporation.

17. Bidirectional mike.....A microphone that picks up sound on two sides.

18. Block programming.....Dividing the broadcast day into segments.

19. Board.....Audio console.

20. Board fade.....Using volume control to turn down the sound (potting).

21. Book.....Periodic report prepared by audience survey companies (e.g. Arbitron)

22. Broadcast endorsement.....Authorization by FCC for an individual to operate a broadcasting station (now unnecessary for a 3rd class operator permit).

23. Bulk eraser.....An electromagnetic field used for removing only previously recorded impulses (sounds) from a tape.

24. Capstan.....The rotating shaft which engages the tape and pulls it across the heads at constant speed.

25. Carrier.....A blank radio frequency upon which audio sound is transmitted.

26. Cart.....Abbreviation for cartridge tape.

27. Cart machine.....Cartridge tape recorder or playback unit.

28. Cardioid mike.....A microphone that picks up sound from a heart shaped pattern.

29. Chain break.....Station break or station identification given between programs.

30. Channel.....Designated frequency upon which a broadcasting station operates. (KFJC's is 209)

31. Citation.....A notice issued by the FCC that a broadcaster has violated a rule.

32. Class A Time.....Preferred broadcasting time when station has the most listeners.

33. Clear.....Communication has ended and no response is necessary.

34. Combo operator.....Combination announcer and engineer.

35. Composite week.....Days of the week selected at random by the FCC to determine the quality of programming done by the broadcasting station used for license renewal.

36. Condenser mike.....A type of microphone that uses an electrical condenser which vibrates to produce sound, preamplifies sound before it reaches the board, normally requires batteries.

37. Console.....Main piece of audio equipment to which all other studio equipment is connected; also called a "board" or "mixer".

38. Constuction permit.....A permit issued by the FCC, and used by a radio station to make modifications on transmission equipment.

39. CPB.....Corporation for Public Broadcasting.

40. Cross fade.....Fading out of one audio source and into another.

41. Cross talk.....Sound picked up by induction from one channel that interferes with the sound on another channel (bleeding over).

42. Cue.....An indication to start. Also, finding the point on the record or tape where the sound begins.

43. Cumes.....Abbreviation for cumulative ratings indicating the number of people listening to a station in a given period of time.

44. Current.....The flow of electricity measured in amperes (amps.).

45. Dead air.....Period of time when there is no sound being transmitted (blank carrier wave).

46. Decibel.....Unit of measuring sound.

47. Demographics.....Sociological characteristics of a segment of the population used when referring to audience surveys (statistics)

48. Directional mike.....A microphone thats picks up sound from only one side (also referred to as unidirectional).

49. Direct address.....Using radio transmission to talk directly to a particular individual.

50. Direct quote.....Repeating the exact words spoken by another person.

51. Disclaimer.....An announcement that says the opinions expressed are not necessarily those of the station.

52. Distortion.....Any difference between the original sound and that which is being reproduced.

53. Double spotting.....One logged announcement followed immediately by another.

54. Dubbing.....Duplicating sound from one tape to another.

55. Dual operation.....Two person operation, one announcing and one engineering.

56. Dynamic mike.....A type of microphone that uses a coil of wire which vibrates to produce sound (does not require power).

57. Dynamic range.....The ratio between the softest and loudest sounds a tape recorder can reproduce without distortion.

58. E-B-S.....Emergency Broadcast System.

59. Editing.....Selection of certain sections of tape recordings and the deletion of unwanted portions and then splicing them together in the desired sequence.

60. Enunciation.....Clarity in speaking.

61. Equalization.....The manipulation of frequencies that are required to meet the recognized standards of recording and reproducing the techniques.

62. Erase Head.....The magnetic assembly on a tape recorder over which the tape passes to remove previously recorded signals.

63. E-T.....Electrical transcription. Voice or music recorded on a disc with individual tracks. Usually a series of short spot announcements.

64. Extemporize.....Elaborating spontaneously around a prepared message (ad-lib, Jock talk).

65. Fader.....Knob used for controlling volume.

66. Fairness Doctrine.....Policy of the FCC that requires broadcasting stations to deal fairly with controversial issues.

67. False starts.....Sound at the beginning of a tape recorded program that is not meant to be broadcast.

68. FCC.....Federal Communications Commisions.

69. Feedback.....Distortion of sound resulting from a microphone re-amplifying its own sound coming from a speaker.

70. Feed reel.....The reel on a tape recorder which supplies the tape.

71. First phone.....First Class Radiotelephone operator's License.

72. Flutter.....Very short and rapid variations in tape speed.

73. FM Stereo.....Also known as multiplexing. A form of FM broadcasting in which two channels of audio signals are transmitted on the same carrier, offering a signal similar to the stereo records and tapes.

74. Format.....Sequence of programs, recorded music, and announcements predetermined by the program director (establishes the station "sound").

75. Free speech message.....A message written and spoken by a private citizen expressing his own viewpoint.

76. Frequency.....A portion of the broadcast band upon which a station operates (e.g. KFJC; 89.7 million cycles per second).

77. Frequency discount.....A discount given to an advertiser based upon the number of spot announcements purchased.

78. Fringe area.....Area where a broadcasting station is received only faintly.

79. Gain.....Volume.

80. Gap.....The tiny distance between the poles of tape heads, usually measured in microns.

81. Ground.....A point in any electrical system that has zero voltage, usually the chassis of any electrical component.

82. Head.....An elctro-magnetic device across which the tape is drawn and which magnetizes the iron oxide coating of tape.

83. Head Alignment.....In tape recorders, the correct position of the tape head and gap, with respect to the magnetic tape.

84. Hum.....Low frequency noise in an audio component usually induced from the power line or stray magnetic fields.

85. High impedance.....High load resistance. Characteristic of non-professional audio equipment.

86. I-B-E-W.....International Brotherhood of Electrical Workers.

87. I-H-F.....The Institute of High Fidelity, the offical association of the manufacturers and certain related organizations in the high fidelity field.

88. Impedance.....The opposition to a current flow given by a circuit or device (normally expressed in ohms).

89. Independent station.....A broadcasting station not affiliated with a network.

90. Induction.....The generation of an eletromotive force from one conductor to another.

91. Indirect quote.....Paraphrase of the words spoken by another person.

92. Initial sound.....Sound at the beginning of a word.

93. In-line heads.....Arrangement of stereophonic heads on a tape recorder in which the head gaps are mounted one directly above the other. Also called "stacked heads".

94. Input.....Point or console where a program source is received or fed.

95. I-P-S.....Inches Per Second.

96. Jack.....Female electrical connector opposite of plug.

97. Kill date.....Last day a given program or announcement is to be aired.

98. Kilo.....Thousand.

99. Kilocycle.....Thousand cycles per second. Same as kilohertz.

100. Lavalier mike.....A microphone that is hung around the neck.

101. Lead.....Cable carrying audio signal

102. Lead in.....Introductary statement.

103. Level.....Volume of sound as indicated on a volume unit meter.

104. Level Indicator.....Indicates the level at which the recording is being made and serves as a warning against under recording or over recording. It may be in the form of a neon bulb, "Magic Eye" or a VU meter.

105. Line level.....Audio signal at pre-amplified level (as opposed to mike level).

106. Live copy.....Copy that is read directly on the air rather than being pre-recorded.

107. Load.....A piece of equipment that draws electrical current.

108. Logs.....Daily records of programs (program log) or performance equipment (operator's log).

109. Low impedance.....Low load resistance. Characteristic of professional audio equipment.

110. Magnetic Tape.....Usually ¼" plastic tape which has been coated with an emulsion of iron oxide particles. Used on tape recorders as the recording media and is the highest fidelity of reproduction possible today.

111. Master control room.....The final point at which an audio signal can be modified before transmission.

112. Megahertz.....Million cycles per second.

113. Middle sounds.....The phonemes in the middle of a word.

114. Mil.....1/1,000 of an inch. Tape thickness is usually measured in mils.

115. Milliamp.....One one-thousandth of an ampere.

116. Mixer.....A unit that can control individually the volume of microphones and other audio equipment connected to it (see "console").

117. Mixing.....The blending of two or more signals for special effects.

118. Modulation.....Variation of frequency or amplitude that produces audible sound.

119. Monitor.....To listen. Also, the speaker used to hear amplified sound.

120. Monitor head.....The head on a tape recorder, which when connected to the proper circuitry, makes it possible to listen to the material directly off the tape while the recording is being made.

121. M-O-R.....Middle-of-the-road. Pertaining to popular music.

122. Music under.....Music, usually recorded, played under the voice of the announcer (undrescore).

123. NAB curve.....Standard playback equalization curve set by the National Association of Broadcasters.

124. NABET.....National Association of Broadcast Engineers and Technicians.

125. National rep.....A representative contracted to broadcasting station to obtain national advertising accounts.

126. Network.....Any arrangement made by several stations to broadcast programs simultaneously.

127. N-P-R.....National Public Radio.

128. Off mike.....Speaking too far away from a microphone, or into a side that is not "live".

129. Ohm.....The measuring unit of resistance.

130. Oscilloscope.....A device which forms a graphic representation of an electrical signal on a screen (cathode ray tube). Used for testing and measuring of electrical and electronic equipment.

131. Out.....Communication is ended and no response is necessary.

132. Out cue.....The last word or sound of a given program to signal the end.

133. Output.....The point at which the sound comes out of the equipment.

134. Oxide.....As used in magnetic tape, a microscopic ferrous oxide.

135. Pacing.....Rate at which a message or program proceeds.

136. Patch cord.....A cord that connects two pieces of equipment in a communications system.

137. Patch panel.....A series of jacks used to connect pieces of equipment in a communications system by means of patch cords.

138. Payola.....Money or services paid illegally for favors.

139. Peak.....The high point registered by the needle on a VU meter.

140. Phonetic Alphabet.....An internationally recognized set of symbols representing the sounds produced by human speech.

141. Phone tap.....Device that connects a telephone to a tape recorder to record phone conversations.

142. Pinch roller.....A rubber roller wich engages the capstan and pulls the tape with constant speed and prevents slippage.

143. Playback.....Reproduction of the sound previously recorded on the tape.

144. Playback Head.....The magnetic head which picks up signals from tape for playback.

145. Potentiometer.....A volume control unit. Also called a "pot".

146. Plug.....Male electrical connector.

147. Power.....The work that is done by an electrical circuit, measured in watts.

148. Pre-Amplifier.....An amplifier that boosts extremely weak signal voltages, such as those from microphones, magnetic playback heads or phonograph pickups, to to a level that is usable by power amplifiers, and at the same time accomplishes the necessary equalization for industry standards.

149. Pressure Pads.....Felt pads mounted on arms which hold the magnetic tape in close contact with the heads. Mostly always used in "one-motor" tape recorders.

150. Primer.....Document issued by the FCC to explain a rule or concept mandated by the Commission.

151. Prime time.....The time of day when a broadcasting station has its largest listening audience.

152. Program log.....Daily record of all programs and spot announcements broadcast by a station. Required by the FCC.

153. Project.....Speaking with strong volume.

154. Promo.....An announcement promoting a program or activity of the station (A.K.A. Station continuity announcement; S.C.).

155. Proof of performance.....Measurements of power and frequency that verify a station has been operating within its designated perameters.

156. Protection.....Separating commercial announcements that are in competition with one another so that they are not heard too close together.

157. P-S-A.....Public Service Announcement.

158. Public file.....A file consisting of license applications, construction permits, ascertainment reports, correspondence with the FCC, letters from the public, proof of performance, and other matters pertaining to the operation of a broadcasting station which the public is entitled to inspect.

159. Radiotelephone.....Communications system which can modulate sound. One which uses a microphone rather than a telegraph key for communication.

160. Rate card.....Brochure printed and distributed by a broadcasting station which lists the costs of advertising at various times of the day.

161. Rating.....Statistical percentages indicating the size of a station's listening audience.

162. Remote.....A program originating away from the regular broadcasting studio.

163. Resistance.....A load put upon an electrical circuit, measured in ohms.

164. Resume.....A summary of an individual's qualifications for employment.

165. Ribbon mike.....A type of microphone that uses an electrical conductor which vibrates to produce sound.

166. Rip-and-read.....Derogatory term referring to the practice of reading copy from a wire service with little or no preparation before airing.

167. Roger.....I have received all of your last transmission.

168. Rules and Regulations.....Publication issued in three volumes by the FCC to provide legal perameters for broadcast stations.

169. Saturation.....The practice of buying a great deal of air time, usually on several stations, for a short period of time to promote a sale or activity.

170. Segue.....Transition from one record or source to another without an announcement in between.

171. Set.....A goup of records segued together.

172. Signal.....The sound transmitted by a broadcast station.

173. Signal to noise ratio.....The ratio, measured in db's between the pure sound and the noise induced by the recording system itself.

174. Simulcasting.....Broadcasting one program on two stations simultaneously, often done when an AM and an FM station are operated by the same owners. Also done with radio and television.

175. Sine wave.....A curve that represents the flow of electricity.

176. Share.....Statistical percentage indicating the size of a station's listening audience in proportion to the other stations in the area.

177. Shotgun mike.....A highly directional microphone that will focus on sound coming from a point a considerable distance away.

178. Sound.....Program content and the overall style of a broadcasting station. May also be called the "format".

179. Sound-on-sound.....A method in which previously recorded material on one track may be re-recorded on another track while simultaneously adding new material.

180. Splicing tape.....A special pressure sensitive nonmagnetic tape used for splicing magnetic tape.

181. Spot.....An announcement of sixty seconds or less.

182. Standard broadcast.....AM radio.

183. Stringer.....Part-time news reporter who gets paid by the story or by the word.

184. Tag.....Announcement that is made at the end of a recorded spot. Additional information usually of a local or timely nature.

185. Take-up-reel.....The reel located on the right side of the tape recorder which accumulates the tape as it is recorded or played.

186. Tape guides.....Grooved metal posts located on either side of the head assembly to keep the tape tracking properly across the heads.

187. Tape index counter.....A digital counter used mostly to aid in referring to a particular portion of tape.

188. Tape speed.....The speed at which tape moves past the heads and measured in inches per second.

189. Tape splicer.....A semi-automatic or automatic device used for splicing tape.

190. Tape transport.....The mechanical portion of the tape recorder mounted with motors, reel spindles, heads and controls. It does not include pre-amplifiers, power amplifiers, speakers or carrying case.

191. Target audience.....The audience which a broadcasting station is attempting to reach.

192. Telescoping.....Squeezing together words or music. In speaking, the contracting of the sounds of words. Also, cutting out the portion of a musical selection to shorten the time of the music.

193. T-F-N.....Til further notice.

194. Top 40.....The forty most popular songs of the current week. Also, a station that plays only the most popular songs.

195. Traffic Director.....The person responsible for putting into the log all the programs and spot announcements that are to be broadcast during the day.

196. Underwriting.....A policy which permits non-commercial stations to announce that funds have been made available by a particular company or individual to aid in the financial support of the station.

197. Unidirectional microphone.....A microphone that picks up sound from only one direction.

198. Union scale.....A rate of pay agreed to by a union.

199. Voice over.....Talking over music or sound.

200. Voltage.....The "pressure" or electricity not influenced by current (measured in volts).

201. Volt.....Measuring unit for voltage.

202. V-U meter.....Volume unit meter. A meter that measures the volume of sound in percent modulation and in decibels (e.g. 0 db. = 100% modulation).

203. Watt.....Measuring unit for power.

204. Windscreen.....A cover placed over a microphone to minimize unwanted sounds.

205. Wire service.....A service provided by a company that distributes news and other written copy to subscribing stations by means of teletype.

206. Wilco.....Your last message received, understood, and will be complied with.

207. Woodshedding.....Reading over the copy prior to the time it is read on the air (an antiquated term meaning rehearsal).

208. Zero level.....One hundred percent modulation as measured by a V-U meter.

PROGRAMMING POLICIES AND PRACTICES

A. Program Logs

It is essential that all personnel responsible for maintaining program logs be familar with the FCC's logging rules. This section begins with a discussion of recent amendments to the FCC rules which affect program logging and is followed by instructions and additional explanation. A recommended log form (filled in with sample entries) appear on a fold-out page at the end of this section. By arranging the recommended log in the folded postition, the reader will have a constant graphic reference to aid in understanding the Commission's logging requirements.

The program log requirement of AM, FM and TV are now virtually uniform. Where appropriate, we have noted any information which applies only to one or two of the broadcast services. Thus, unless so noted, all of the information applies to AM, FM and TV without distinction.

The logging suggestions contained in this section reflect only the minimum requirements of the FCC. Each licensee may wish to add information helpful to his particular station's operation. The recommended form allows for additional columns, if needed, and supplemental information recorded on the log is permissible. Any innovation that a licensee can employ to make his logs more meaningful in carrying out his responsibilities, while maintaining the minimum of information required by the FCC, is encouraged.

1. New Logging Rules

The Federal Communications Commission recently amended several of its rules relating to program logs. These changes are the result of the Commission's re-regulation program, which seeks to reduce unnecessary effort and paperwork by licensees while providing the Commission with information needed to make a public interest determination. Several of these amendments simplify logging procedures, while others require additional licensee response.

The changes affecting all broadcast services are as follows:

1. A check mark (✓) showing that a sponsorship indentification announcement has been aired is no longer required. The log entry identifying the sponsor of the commercial matter will suffice.

2. Persons keeping the log no longer have to initial corrections made before going off duty. When a log is signed, the signatures will constitute certifications that any changes or corrections accurately represent what was actually broadcast. No actual certification statement is required. Falsification under this procedure will be grounds for revocation of license. For corrections or additions made after the log keeper signs off, the rule still requires that an explanation be made on the log or in an attachment to the log, dated and signed by the log keeper, the station program director or manager, or an officer of the licensee.

3. The Commission has deleted the requirement that each recording, tape, or other means of automatic logging or automatic maintenance of logging data be accompanied by a certificate of the operator or other responsible person on

duty at the time or other duly authorized agent of the licensee to the effect that it accurately reflects what was actually broadcast. Thus, the person responsible for keeping the log need not constantly monitor the broadcast programming reflected in the automatic log or automatically maintained data. Now, the person responsible for keeping the log need only check the automatic equipment periodically throughout his tour of duty to ascertain that it is functioning correctly. Any failure or malfunction of the equipment must be noted on the log or attachment. Additionally, in the event of failure or malfunctioning of the automatic logging equipment, the employee on duty must make the required entries in the log manually.

When going on and, again, when going off duty, the person must sign the log or an attachment to the log. The signature on going off duty attests to the fact that the person checked the equipment periodically throughout the person's tour of duty and that to the best of the person's knowledge and belief, at no time during the tour did the equipment fail or malfunction, unless otherwise noted. If any portion of the log is kept manually, the signature also attests to the fact that any correction made before the person signed off accurately represent what was actually broadcast. No actual certification statement regarding corrections or proper operation of automatic logging equipment is required. The signature of the person on duty upon signing off is sufficient.

Notably, the Commission did not adopt its proposal to require stations using automatic maintenance of logging data to transcribe the data into a legible log within 24 hours of the last entry for that broadcast day. However, upon request of the Commission, the licensee must be able to furnish to the Commission all information required to be logged and to extract any required information and submit it in written log form for the requested period.

4. Promotion announcements made on behalf of sister stations -- commonly owned stations in different broadcast services serving the same community -- must now be logged as commercial announcements. The rule was adopted to minimize the competitive advantage enjoyed by licensees of sister stations utilizing cross promotions, over the licensees of single stations in the same community.

2. Logging Instructions

The recommended program log folds out from the last page of this section so it can be viewed while these instructions are being read. Sample entries have been made to illustrate many of the requirements we will discuss. The 37 line numbers shown along the left margin of the log are not required; they are used here for the purpose of referring to specific illustrations of the logging requirements.

The FCC program logging rules require a complete record, in chronological order and broken down into clock-hour segments, of virtually all material broadcast. As previously indicated, the AM, FM and TV logging requirements are now practically uniform. Any differences have been noted.

The recommended log form is designed for logging information actually required by the FCC rules, and, if properly kept, will provide programming information which must be supplied to the FCC in the radio and television renewal forms and the Annual Programming Report for television. It is recognized, however,

that many stations desire more detailed information in their logs than the minimum prescribed by the FCC. Thus, nothing stated in this section is intended to dissuade stations from logging any additional information beneficial to their operation. Information not required to be logged may be removed before making a television log available for public inspection or prior to fulfilling composite week requirements for radio and television. We further recognize that while the sample log which we suggest herin may have already been adopted by a great number of stations, many stations no doubt have dissimilar logging formats which are fully adequate for their purposes. The important fact is that your log -- whatever form it may take -- be designed so that all required information may be entered. Therefore, even if you do not follow our recommended format, you should check the following instructions closely to assure that you are complying with the Commission's logging requirements.

Logs must be kept in an orderly and legible manner. Handwritten entries are not precluded as long as they can be read clearly. Key letters or abbreviations may be used if proper meaning or explanation is contained at some point on the day's log. Each sheet must be numbered and dated, and the log must show the local time in effect (e.g. EST, EDT, CST, CDT, etc.). The log must be signed by the log keeper both when he signs on and off duty. (All of the aforementioned information is set forth on the face of our recommended log form, but there is no reason why this information could not be displayed on a cover sheet numbered page 1 of the log.)

The recommended program log columns are numbered from one (1) to nine (9). Instructions for the use of each column follow:

Column 1. Enter time each required station identification is made. Express the time in hours and minutes, for example, 8:00. Indicating seconds is not required for any of the time entries in Colums 1, 2 and 3. The hourly station identifications entry will serve to divide the log into hourly segments. (See §§ 73.112, 73.282, 73.670 (a) (4) (1).)* Illustrated at lines 1, 15, 21, 27, and 34 of log.

Columns 2 & 3. Enter the beginning time of each program in Column 2, ending time in Column 3. These times need be entered only once for the entire program, even though separately identified programs are scheduled within the time.

For instance, the beginning and ending times for a complete disc jockey show should be entered and if news or sports shows are also broadcast within the overall time of this program, they may be entered below the longer program with their beginning and ending times indented or otherwise distinguished to show that they were broadcast within the longer program. (See §§ 73.112, 73.282, 73.670 (a) (1) (ii).) Illustrated at lines 1-10 of log.

Column 4. Enter the title of the program and, if sponsored, the name of the sponsor. Illustrated at lines 10, 17, 23 and 25 of log.

Stations broadcasting national network programs are not required to make a log entry of the name of the sponsor of such network programs. Network progra

need only be logged as to beginning and ending times and program title. The network will supply all other required information for the composite week. The composite week information furnished to the station by the network must accompany the copy of the composite week logs submitted with the license renewal application. Licensees, otherwise, are not required to associate with the logs the information which is furnished almost daily by the network.

Non-network matter appearing in or adjacent to a network program must be logged. (See §§ 73.112, 73.282, 73.670 (b).) Illustrated at lines 19 and 31-34 of log.

We suggest that program titles be typed in capital letters. If the title includes the sponsor's name, e.g. XYZ NEWS, a separate entry is not required. Illustrated at line 27 of log.

Where more than one advertiser participates in the cost of the program, each advertiser must be entered as a sponsor. (See §§ 73.112, 73.282, 73.670 (a)(1)(i)and(a)(2)(i).)

If a program continues onto the next log page, the title does not have to be repeated.

For a program presenting a political candidate, enter the candidate's name and his political affiliation; if sponsored, include the name of the person or organization paying for the program. Illustrated at line 15 of the log.

Column 5. Enter the duration of each commercial item or the total duration of all commercial matter (CM) in each hourly time segment. The duration of CM should be as close an approximation to the time consumed as possible. The duration of announcements other than CM does not have to be logged. (See §§ 73.112, 73.282, 73.670(a)(2)(ii).) Log illustrates entry of duration of each commercial item, but method used is optional.

There is no requirement to divide the log into 15 minute segment or show the "on" times of commercials. Moreover, you do not have to distinguish between commercial continuity (CC) and commercial announcements (CA) for logging purposes. Such programming may be entered as commercial matter(CM) and the total duration of all commercial matter in each hourly time segment (beginning on the hour) may be shown in one entry rather than by individual time entries for each commercial message. However, the rules make clear that licensees may continue to show the time duration of each commercial message if they so desire. In either case, the log must be divided into hourly segments.

All commercial time may be computed by as close an approximation to the time consumed as possible. It is not necessary, for example, to correct an entry of a one-minute commercial to accommodate varying reading speeds even though the actual time consumed might be a few seconds more or less than the scheduled time. However, it is incumbent upon the licensee to insure that the entry represents as close an approximation of the time actually consumed as possible.

Certain sponsored programs wherein it is difficult to measure the exact length of what would be considered commercial continuity, e.g., some sponsored political and religious programs, may be merely logged as sponsored. No

computation of commercial matter is required. Naturally, this exception is applicable to any program advertising commercial products or services, nor is it applicable to any commercial announcements. It might also be noted that this exception is not contained in the rules, but has been expressed in Commission orders (e.g., 11 FCC 2d 993).

The check mark (✓) showing that a sponsorship announcement has been given over-the-air no longer is required. The log entry identifying the sponsor of the commercial matter now will suffice to show that a sponsor ID was made on-the-air.

Column 6. Enter the type of commercial or non-commercial matter. Designate both commercial announcements and commercial continuity as "CM", and public service announcements as "PSA".

Column 7. Indicate the source of each program as follows:

"L" -- Local programs originated or produced by the station employing live talent more than 50% of the time. Such a program taped or recorded for later boradcast is classified as local.

"ABC" -- "ABC" is used to indicate the specific initials of the network concerned and is to be used to indicate network source, such as ABC, CBS, MBS, NBC, etc. This requirement pertains to regional and special networks as well as national networks.

"REC" -- A recorded program is any program not otherwise defined above. This would include syndicated programs, taped or transcribed programs and feature films. (See §§ 73.112, 73.282, 73.670(a)(1)(iv).)

Column 8. Designate each program to its predominant type of content. Programs may however be divided into segments with each receiving a different program type on the log. Thus, a 30-minute talk show may be divided into two 15 minute segments, with one segment devoted to a discussion of local issues with the mayor being logged Public Affairs (PA), and the other devoted to a discussion of religion with the area bishop being logged as religion (R). The definitions of these basic types appear in Note 1 following Section 73.112, 73.282, 73.670 and should be afforded close attention. Each program or program segment must be classified as one (and only one) of the following types:

Agricultural	(A)
Entertainment	(E)
News	(N)
Public Affairs	(PA)
Religious	(R)
Instructional	(I)
Sports Programs	(S)
Other	(O)

The following types are sub-categories. They should be used with any one of the above types to describe the program more accurately:

Editorials	(EDIT)
Political	(POL)
Educational	(ED)

Note: While sub-categories may be used with any of the eight basic types, no two basic types may be combined. Example: A program may be classified as both Public Affairs (PA) which is a basic type and Editorial (EDIT) which is a sub-category. It may not be classified as Public Affairs (PA) and Agricultural (A), or Public Affairs (PA) and Religious (R), because these are all basic categories. Illustrated at lines 15 and 21 of log.

Programs such as "community bulletin boards", swap shops, auctions, and "lost and found" should not be logged as public affairs (PA). While such programs do provide a public service, they do not deal with issues or problems. Thus, they should be logged as "Other (O)". Similarly, military recruiting programs should not be logged as PA simply because they are funrished by the military. They should be logged according to content. For example, a recruiting program consisting primarily of popular tunes should be logged as "entertainment (E)". Illustrated at line 35 of log.

Entry 9. The person keeping the program log is to sign for that portion of the log corresponding to the time he is on duty. This can be done by entering the time he signs "on" and his signature on the page where he begins operation. Each succeeding page may be initialed in the space designated "operator", until he signs "off", when he will again sign and enter the time he goes off duty. If the station wishes to use a cover sheet such as we mentioned earlier, that sheet could contain spaces for the log keeper to sign on and off. He would then merely have to initial each page of the log covered during his duty.

NOTES ON LOGGING:

1. Promotional Announcements

   a. A program promotional announcement that is paid for is commercial matter and must be logged.

   b. A program announcement of a future program that does not go beyond use of the sponsor's name as an integral part of the program title is not commercial matter and need not be logged.

      Examples:

      1. "Watch the Afternoon Show at three o'clock Monday through Friday". NOT COMMERCIAL.

      2. "Tune in at six-thirty for the Acme Sports Windup." NOT COMMERCIAL.

   c. If, however, the announcement identifies the sponsor beyond use of his name as part of the title, it is commercial matter and must be logged.

      Examples:

      "Listen to the Sports Windup at six-thirty, brought to you by Schmaltz Beer." MUST BE LOGGED AS COMMERCIAL. Illustrated at line 30 of log.

   d. Finally, if the agreement for the sale of the program provided that a certain number of promotional announcements would be broadcast, then each of those announcements would have to be logged as commercial even though they might otherwise conform to examples 1 and 2 above. (See Note 3(b)(1) following §§ 73.112, 73.282, 73.670.)

   e. Promotional announcements broadcast by any AM, FM or TV station for or on

behalf of other commonly owned or controlled broadcast stations serving the same community must be logged commercial. (See note 3(c) following §§ 73.112, 73.282, 73.670.)

2. Public Service Announcements

A log entry must be made for each PSA showing the name of the organization or interest on whose behalf the announcement was made. A mere indication such as "Health PSA" will not comply with this requirement. (See §§ 73.112, 73.282, 73.670(a)(3).) Illustrated at lines 6, 33, 36, and 37 of log.

3. Other Announcements

a. An entry must be made for each announcement made pursuant to the local notice requirements of § 1.580 (renewal re-filing and post-filing) and § 1.594 (designation for hearing). A similar entry should be made for the announcement of licensee obligations which must be broadcast on the first and sixteenth of every month pursuant to § 73.1202. Time of broadcast must be entered for all of the above announcements. Illustrated at line 18 of log.

b. An entry must be made for each announcement of the broadcast of taped, filmed, or recorded material pursuant to § 73.1208.

c. An entry must be made for each announcement presenting a political candidate showing the candidate's name and political affiliation. Of course, the sponsor, if any, must also be shown. (See §§ 73.112, 73.282, 73.670 (a)(4)(ii).) Illustrated at line 32 of log.

4. The Log Keeper

The program log may be kept by any station employee (or contract operator) having actual knowledge of the facts required and who is competent to perform the task. The log keeper does not have to hold a radio operator's license.

5. Logging Corrections

The Commission no longer requires that persons keeping the log initial corrections on the log made before he or she goes off duty. When the persons keeping the log sign the log upon going off duty, their signatures will constitute a certification that any changes or corrections made before signing off accurately represents what was actually broadcast. (Illustrated at line 24 of log.) The Commission has stated that it would consider any falsification under this procedure to be a ground for revocation of license.

Corrections, as well as additions, which are made after the log keeper signs off duty are governed by different requirements. In this case, an explanation of the reason for the change must be made on the log or on an attachment to it. The explanation must be dated and signed by either the person who kept that portion of the log, or by the station program director or manager, or by any officer of the license. The space marked "COMMENTS" at the bottom of our recommended log could be used for this purpose. Illustrated at line 5 and in COMMENTS portion of log. (§§ 73.112, 73.282, 73.670(h)(2).)

Use of liquid paper correcting fluid or similar means of obliteration to make corrections or deletions in logs after the log keeper signs off duty is prohibited. (See §§ 73.111, 73.281, 73.669.) Such corrections or deletions must be made in a manner which will permit an understanding of the change.

Billing, cueing and other information which is not required to be logged may be changed at any time. The rules do not apply to such information (See §§ 73.111, 73.281, 73.669(d).)

6. AM-FM Duplication

Where an FM station duplicates AM service 100% of the time, one log may be used for both stations. Appropriate entries should clearly show that period of the day when the duplication is taking place.

Where the FM station duplicates AM service less than 100% of the time, two separate logs are necessary. However, the FM log may simply specify the time period during which duplication takes place and refer to the AM log for details of the duplicated programming.

7. Automatic Logging

The Commission has provided for automatic logging on a permissive basis without attempting to evaluate specific features of various automated systems or to determine their usefulness. Licensees who employ automatic logging have the burden of meeting the following requirements:

a. They must be able to furnish the Commission accurately with all information required to be logged.

b. An employee on duty shall be designated responsible for the automatic logging process and the keeping of the written log. His duty includes checking periodically the automatic logging equipment for malfunction or failure. The number of such checks made daily is to be determined by each licensee. However, upon learning of malfunction or failure, all required entries are to be made on the written log until proper automatic operation resumes.

c. The employee responsible shall affix his signature to the log or to a page attached to either the log or logging data when starting and finishing duty and enter the time of each. His signature, when going off duty, constitutes a certification that he periodically checked the automatic logging equipment throughout his tour and that to the best of his knowledge and belief at no time did it fail or malfunction unless otherwise noted above his signature. His signature also certifies, as to any part of the log which was kept manually, that it was an accurate representation of what was actually broadcast.

d. Broadcasters in Puerto Rico are permitted to use automatic logging with sequential Spanish language print-outs. However, any log submitted to the Commission or its representatives must be translated into English.

e. Upon request of the Commission or its representatives, the licensee must extract any required information from the stored recordings or tapes for the days specified. This information must then be submitted in written log form together with the certified tapes or recordings from which it was extracted. Normally a station employing automatic logging would only have to submit a written log for the composite week. However, it should be recognized that if the station were to become the subject of a Commission investigation, it could be asked to submit written logs for a much longer period. The work involved would be considerable. (See §§ 73.112, 73.282, 73.670(f).)

8. Tradeouts

The Commission's rules specifically provide that tradeout spots are commercial announcements and therefore must be logged and computed as commercial matter.

RECOMMENDED LOG (FOLD OUT)

AM | FM | TV

STATION WXXX DAILY PROGRAM LOG

page 2

day Wednesday

date 7/14/76

time EDT

Chevrolac Broadcasting Co., Inc.

Littletown, Plainstate

6. Commercial Matter or Announcement Type: Commercial Matter (CM); Public Service Announcement (PSA); Mechanical Reproduction Announcement (MRA); Announced as Sponsored (√).
7. Program Source: Local (L); Network (Identify); Recorded (REC).
8. Program Type: Agricultural (A); Entertainment (E); News (N); Public Affairs (PA); Religious (R); Instructional (I); Sports (S); Other (O); Editorials (EDIT); Political (POL); Educational (ED).

	Station Identification Time 1	PROGRAM TIME Begin 2	PROGRAM TIME End 3	PROGRAM TITLE – SPONSOR 4	Commercial Matter or Announcement Duration 5	Commercial Matter or Announcement Type 6	PROGRAM Source 7	PROGRAM Type 8
1–	8:00	8:00	9:00	RHYTHM MELODIES			REC	E
2–				James Brothers	60	CM		
3–				XYZ Laundry	60	CM		
4–				Alan Tires	60	CM		
5–				~~ABC Ice Cream~~	~~30~~	~~CM~~		
6–				Red Cross		PSA		
7–				Sureway Food	60	CM		
8–				Stop-Start Driver Training School	60	CM		
9–				Shady Hill Summer Theatre	60	CM		
10–		8:30	8:35	NEWS HEADLINES - Country Journal	1:30	CM	L	N
11–				John's Donut Shop	60	CM		
12–				Blackacre Real Estate	60	CM		
13–				Wright Insurance	60	CM		
14–				Rong Shoe Store	60	CM		
15–	9:00	9:00	9:14	JOE SMITH DEM. County Democratic Com.			L	PA-POL
16–				Cosmo Drugs	30	CM		
17–		9:15	9:28	FARM REPORT Coles' Tractor Co.	3:00	CM	L	A
18–		9:29		Announ. per Sec. 73.1202				
19–		9:30	9:59	LITTLE ORPHAN PUNJAB			MBS	
20–				Frank's Carpet Center		CM		
21–	10:00	10:00	10:29	LITTLETOWN LIBRARY TOPICS			L	I-ED
22–				Petite Clothes	60	CM		
23–		10:30	10:44	HEAVENLY MOMENTS - Coun. of Churches			L	R
24–				Lehi Beverage Co.	~~30~~ 60	CM		
25–		10:45	10:59	MAN ON THE STREET Ford's Used Cars	3:00	CM	L	PA
26–				John's Garage	60	CM		
27–	11:00	11:00	11:24	Coca Cola Melodies	3:30	CM	REC	E
28–				Tony's Pizzeria	60	CM		
29–		11:25	11:29	MORNING HEADLINES -			L	N
30–				Sta. Promo - Sports Windup (Schmaltz Beer)	10	CM		
31–		11:30	11:59	JOHN'S OTHER LIFE			MBS	
32–				Ray Hay Rep. Back Hay Com.	20	CM		
33–				Weekday Religious Education		PSA		
34–	12:00	12:00	12:14	MID-DAY NEWS			MBS	
35–		12:15	12:30	AIR FORCE TUNE TIME			REC	E
36–				Air Force Recruiting		PSA		
37–				Air Force Recruiting		PSA		

On	9. Operator or Announcer Paul Schultz MD	Off 9:00	On 9:00	9. Operator or Announcer Ernest McBuck	Off		
On	9. Operator or Announcer	Off	On	9. Operator or Announcer	Off		

Comments: ABC Ice Cream spot was not run during Rhythm Melodies and log-keeper forgot to delete entry. Bob West, Program Manager WXXX 7/15/76

OPERATORS LOG
KFJC-FM 89.7 MHz
12345 EL MONTE ROAD
LOS ALTOS HILLS
CALIFORNIA 94022

DATE_____

DAY _____

PST ____

PDT ____

PAGE____OF____

KFJC FM89.7

CARRIER ON_____ MODULATION ON_____ INITIALS_____

CARRIER OFF_____ MODULATION OFF_____ INITIALS_____

CARRIER ON_____ MODULATION ON_____ INITIALS_____

CARRIER OFF_____ MODULATION OFF_____ INITIALS_____

CARRIER ON_____ MODULATION ON_____ INITIALS_____

CARRIER OFF_____ MODULATION OFF_____ INITIALS_____

E.B.S. TEST _____ INITIALS_____
TIME RECEIVED

OPERATORS

TIME ON	SIGNATURE	TIME OFF	SIGNATURE

Written By _____

LEGEND

ANNOUNCEMENT TYPES

ID	STATION IDENTIFICATION
L	LIVE
PSA	PUBLIC SERVICE ANNOUNCEMENT
SC	STATION CONTINUITY
UND	UNDERWRITING ANNOUNCEMENT
MRA	MECHANICAL REPRODUCTION ANNOUNCEMENT

PROGRAM TYPES

POL	POLITICAL
EDIT	EDITORIAL
O	OTHER
R	RELIGIOUS
S	SPORTS
I	INSTRUCTIONAL
ED	EDUCATIONAL
PA	PUBLIC AFFAIRS
N	NEWS
E	ENTERTAINMENT
A	AGRICULTURAL

PROGRAM SOURCES

LCL	LOCAL
REC	RECORDED
NET	NETWORK

OTHER ABBREVIATIONS

PST	PACIFIC STANDARD TIME
PDT	PACIFIC DAYLIGHT TIME
EBS	EMERGENCY BROADCASTING SYSTEM
CONT OP	CONTINUED OPERATION

KFJC

KFJC PROGRAM LOG FOR _____ PST PAGE_____OF_____
DAY DATE TIME PDT

SCHEDULED TIME ON	PROGRAMS AND ANNOUNCEMENTS (TITLE AND NUMBER)	ACTUAL TIME ON	ACTUAL TIME OFF	INITIAL	PROGRAM SOURCE	PROGRAM TYPE	ANNOUNCEMENT LENGTH	ANNOUNCEMENT TYPE	REMARKS
:00	ID			X					
:30									
:00	ID								
:30									

KFJC PROGRAM LOG FOR FRI (DAY) 4-7-79 (DATE) 2p (TIME) (PST) PDT PAGE 7 OF 11

SCHEDULED TIME ON	PROGRAMS AND ANNOUNCEMENTS (TITLE AND NUMBER)	ACTUAL TIME ON	ACTUAL TIME OFF	INITIAL	PROGRAM SOURCE	PROGRAM TYPE	ANNOUNCEMENT LENGTH	ANNOUNCEMENT TYPE	REMARKS
2:00	ID	2:01		S.X.					
	Und Ann	2:01					:10	Und	
	~~*~~EXAMPLE 1	2:07	2:14		REC	O			
2:30									
	Foothill College	2:35					:30	PSA	
	SC#2	2:40					:20	SC	
	Und Ann						:10	Und	
3:00	ID	3:00		S.X.					
	"THE YOUR SHOW" SHOW				REC	B			
	National Auto Club							PSA	
	SC-152							SC	
3:30									
	CAÑADA College							PSA	
	SC-144							SC	

BIBLIOGRAPHY

GENERAL BACKGROUND AND INFORMATION

Cole, Barry and Mal Oettinger, Reluctant Regulators, Reading: Addison Wesley, (1978)

Coleman, Howard, Case Studies in Broadcast Management: Radio and TV New York: Hastings House, (1978)

Foster, Eugene S., Understanding Broadcasting, Reading: Addison Wesley Publishing Company, (1972)

Hasling, J., Broadcast 93: Course for Cassette, Los Altos Hills: Foothill College, (1978)

Head, Sydney W., Broadcasting in America, 2nd Edition. Boston: Houghton Mifflin Company, (1972)

Johnson, Joseph S. and Kenneth K. Jones, Modern Radio Station Practices, Belmont: Wadsworth Publishing Company, Inc. (1972)

Kahn, Frank J., (ed.) Documents of American Broadcasting, Englewood Cliffs: Prentice-Hall, Inc. (1973)

Robinson, Sol, Broadcast Station Operation Guide, Blue Ridge Summit: Tab Books, (1968)

BROADCAST JOURNALISM

Bittner, John R. and Denise A. Bittner, Radio Journalism, Englewood Cliffs: Prentice-Hall Inc. (1977)

Bliss, Edward Jr. and John M. Patterson, Writing News for Broadcast, New York: Columbia University Press, (1971)

Smeyak, Paul G., Broadcast News Writing, Columbus: Grid, Inc. (1977)

Tankard, Jr. and Michael Ryan, Basic News Reporting, Palo Alto: Mayfield Publishing Company, (1977)

STUDIO PRODUCTION

Hybells, Sandra and Dana Ulloth, Broadcasting: An Introduction to Radio and Television, New York: D. Van Nostrand Company, (1978)

Seidle, Ronald J., Air Time, Boston: Holbrook Press, (1977)

ANNOUNCING

Hyde, Stuart W., Television and Radio Announcing, Boston: Houghton Mifflin Company (1971)

LICENSE HANDBOOKS

Noll, Edward M., Third Class Radiotelephone License Handbook, New York: Bobbs-Merrill Company, Inc. (1976)

Broadcast Operator Handbook: Radio Telephone 3rd Class Operator's Permit, Washington D.C. Superintendent of Documents, U.S. Government Printing Office, (1976)